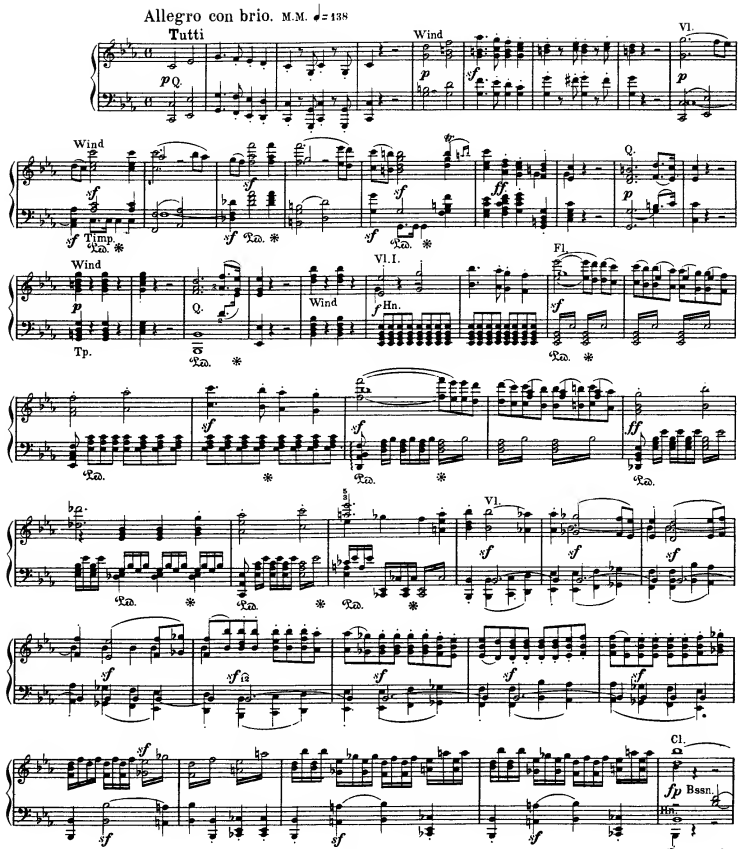
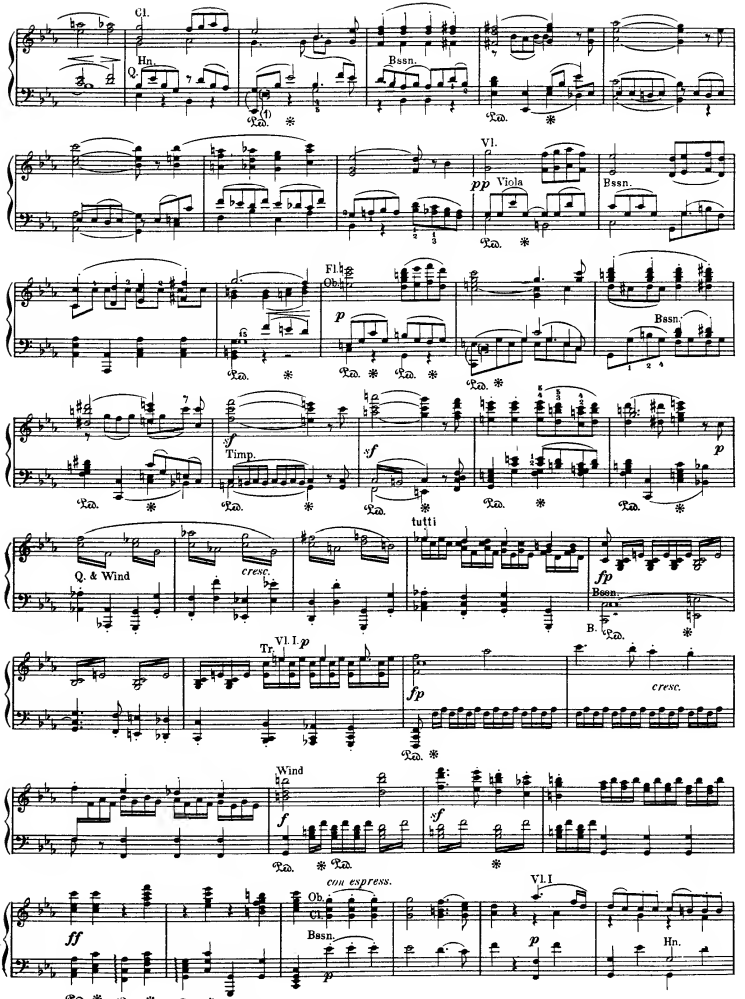
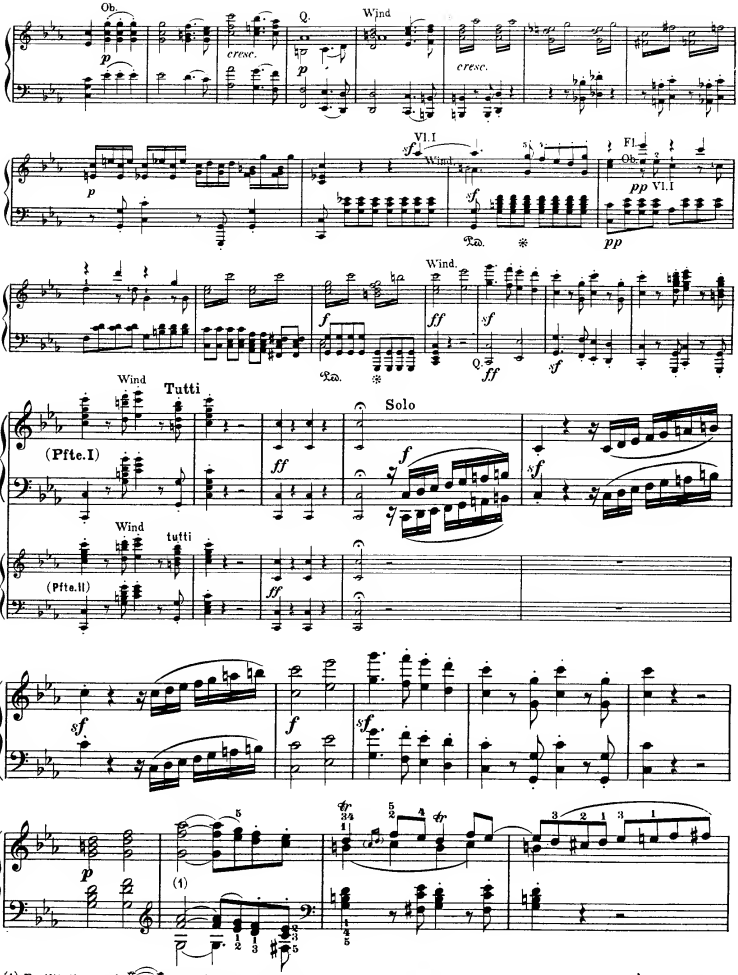
Concerto No. 3
in C Minor
Op.37



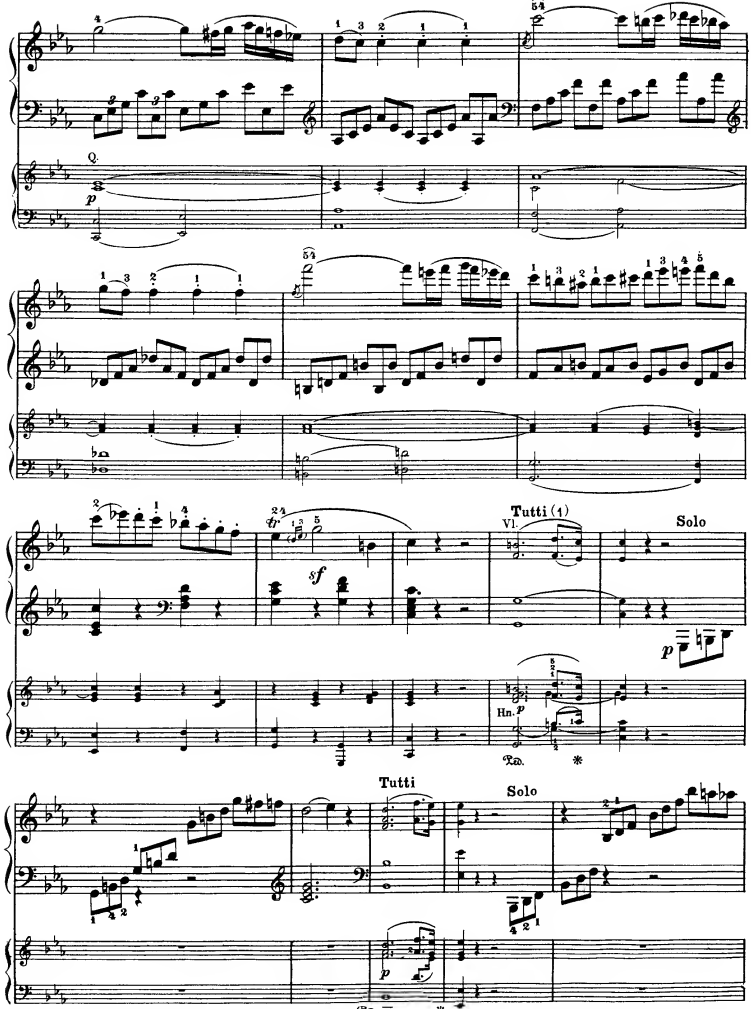


(1) The Third instead of the Tenth, to facilitate playing.

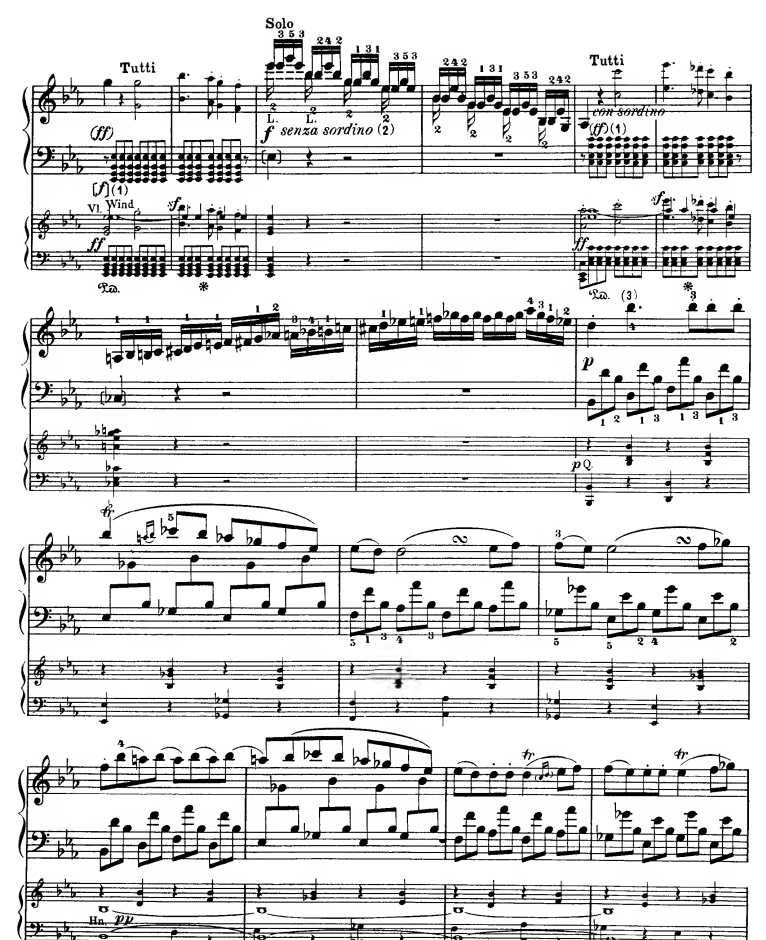


(1) Facilitation:

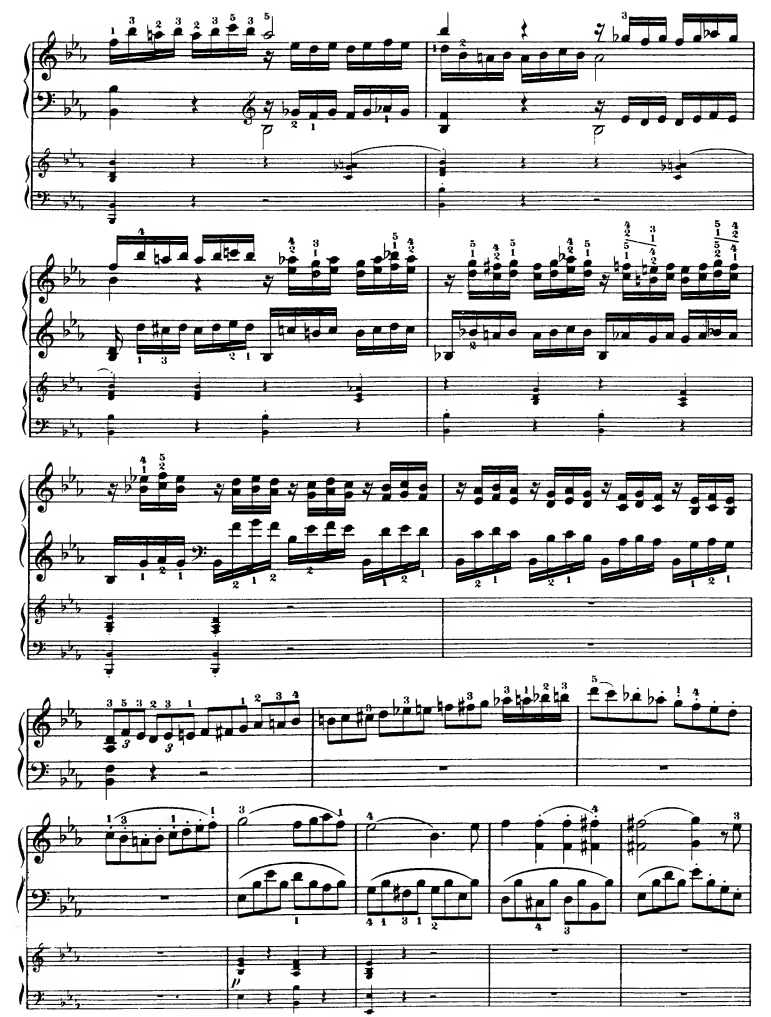
However, according to Czerny, the last three chords should be arpeggio'd: this would render our transposition superfluous. On the execution of the trill, *cf.* Introduction to op. 15.

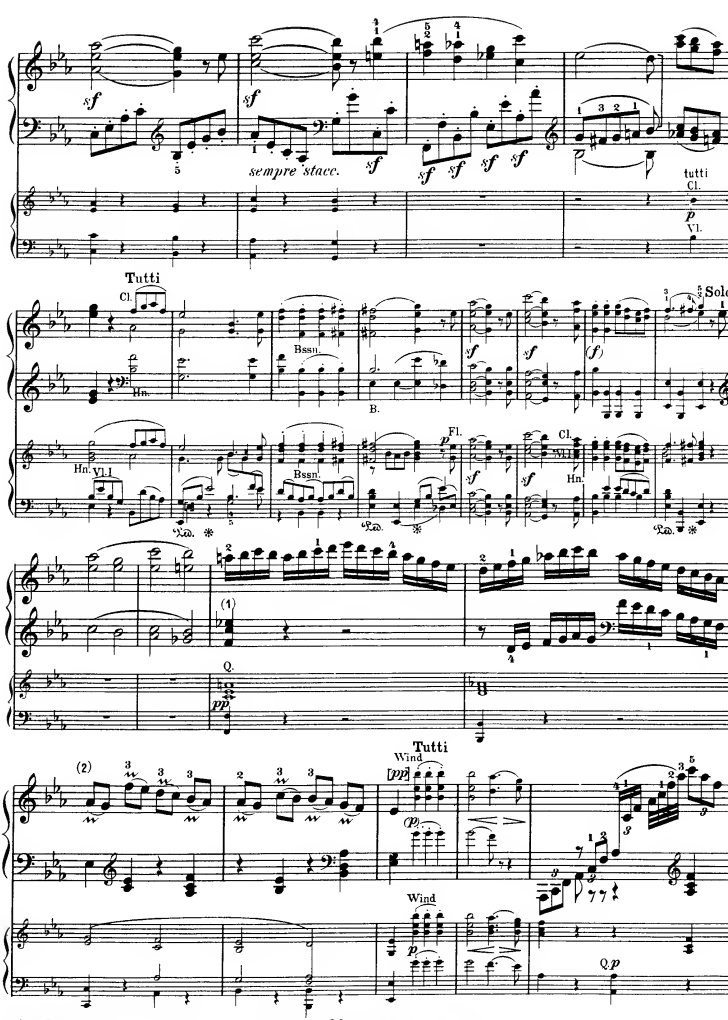


(1) The Tutti on the upper staves are sometimes facilitions of, and sometimes supplementary to, the lower arrangement.



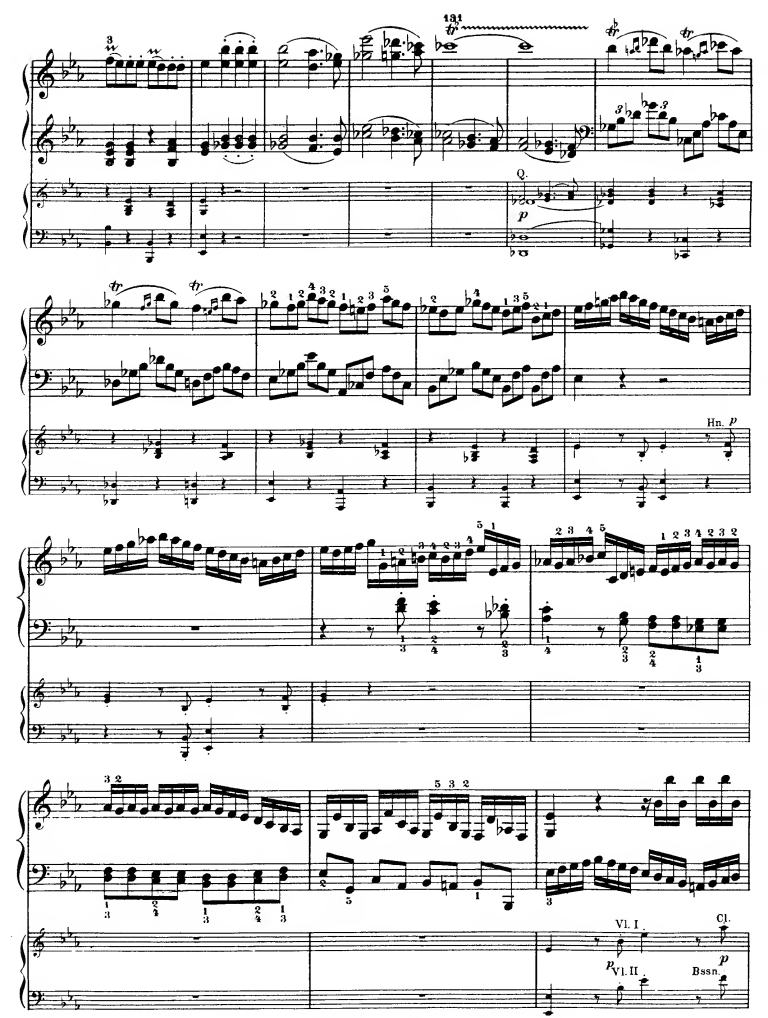
(1) In the edition which we follow, the expression-marks for Tutti and Solo are of the same size. Although we do not hold espression-marks in the Tutti to be binding for Solo-entrances unprovided with expression-marks (either in the original or in our own edition), we have, nevertheless, to aid the player's judgment in certain passages, added the old marks, where they seemed doubtful, in [ ]; and marks borrowed from the score, in ( ). Also *cf.* pp. 23, 35, and (for this passage in particular) p. 60.
(2) "Senza sordino," with pedal; "con sordino," without pedal (✻).
(3) Should it be *sf*? See p. 15.

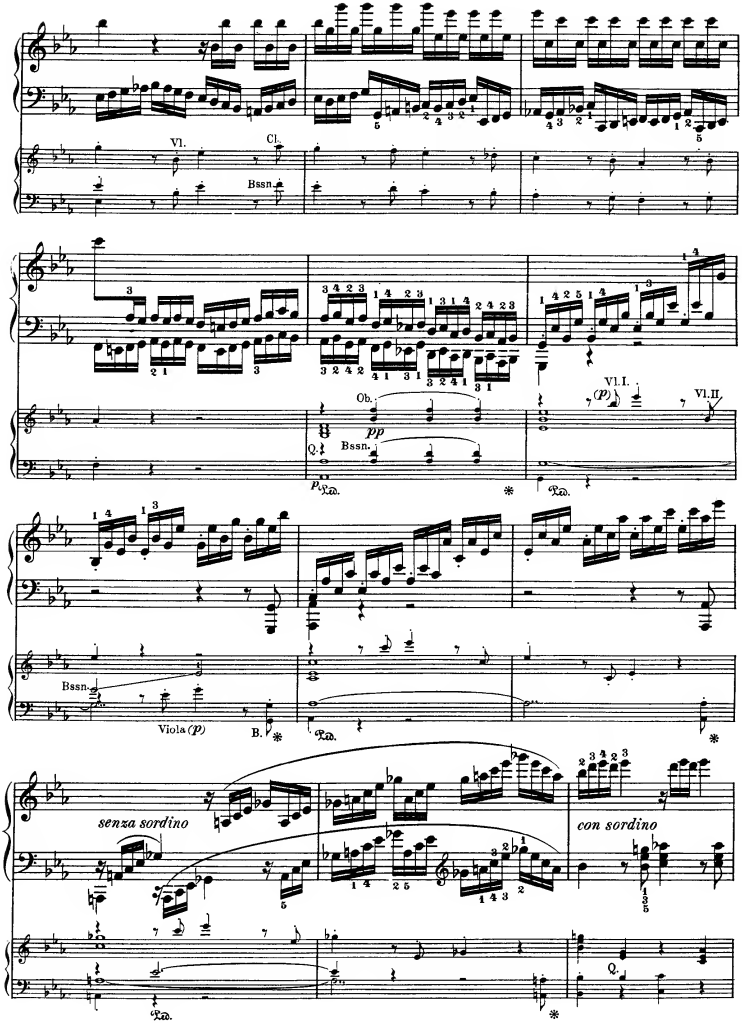


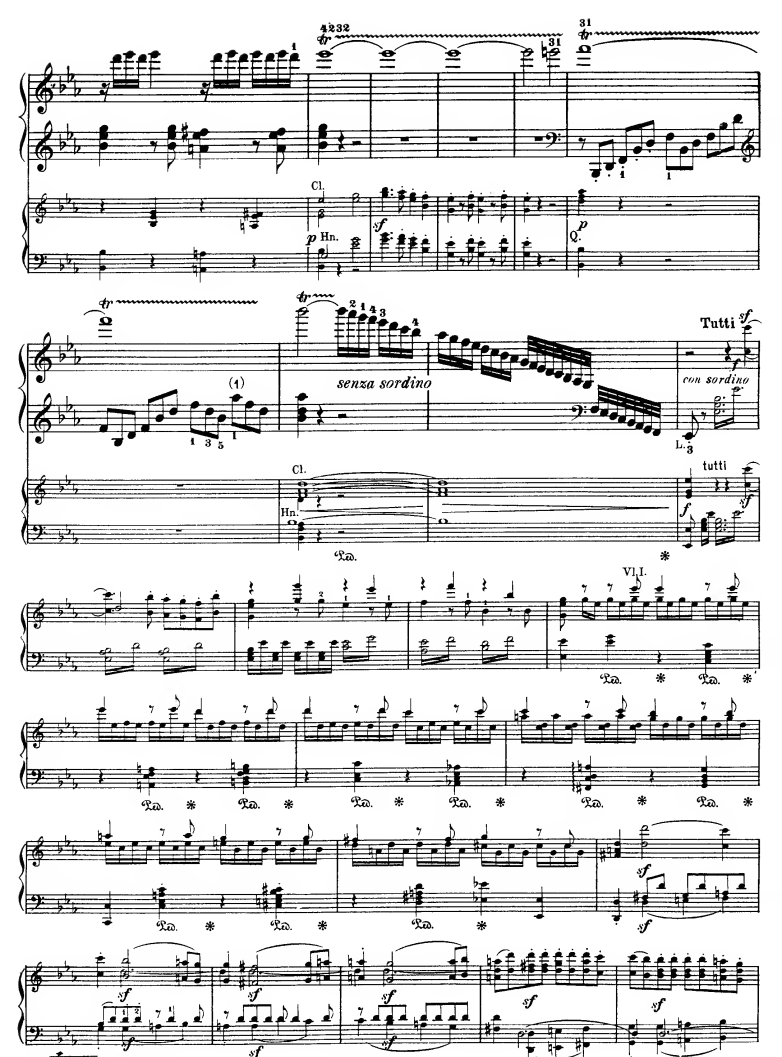


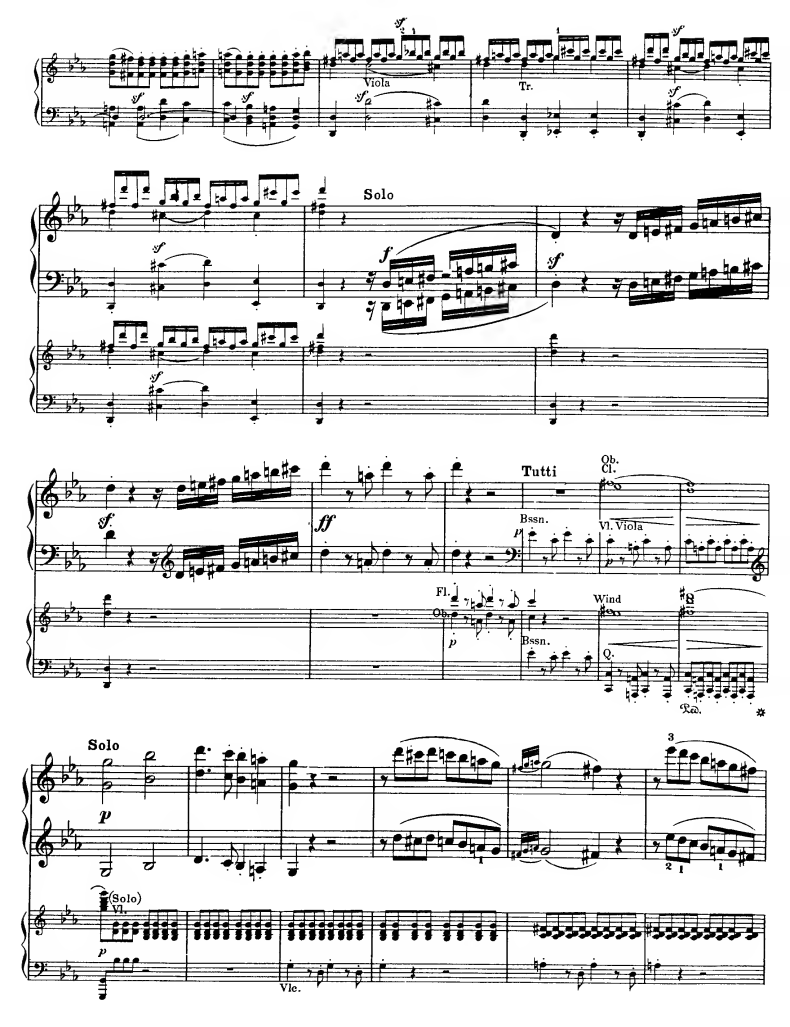
(1) In agreement with the original manuscript score. *Cf.* the parallel passage, p. 17.

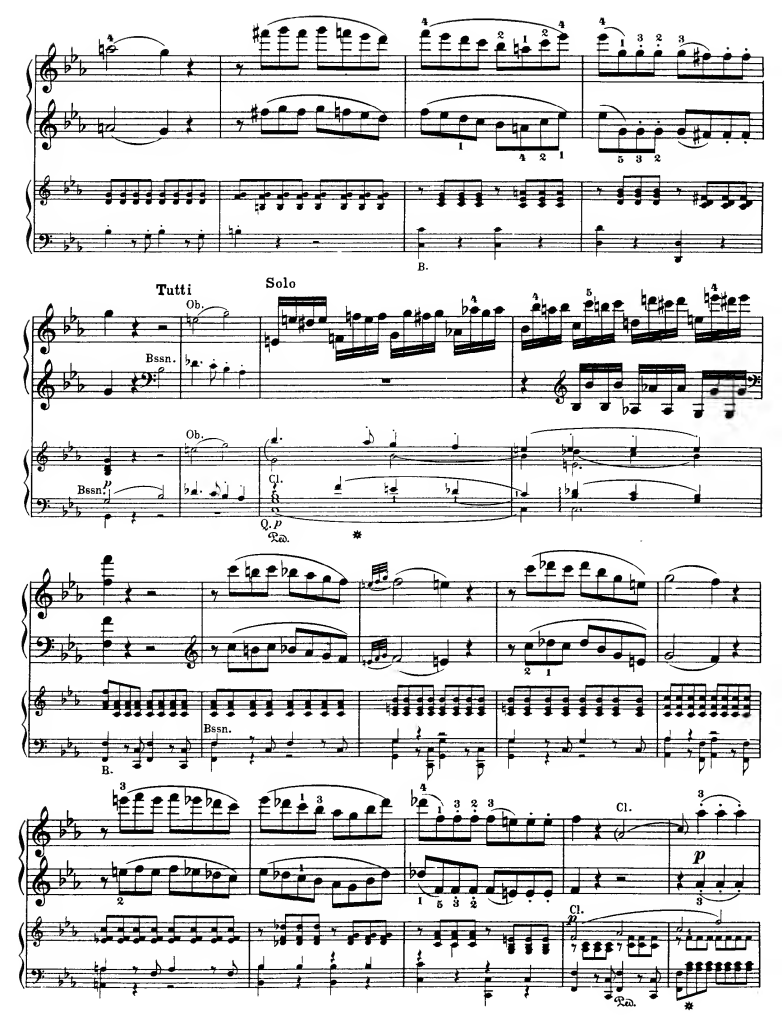
(2)

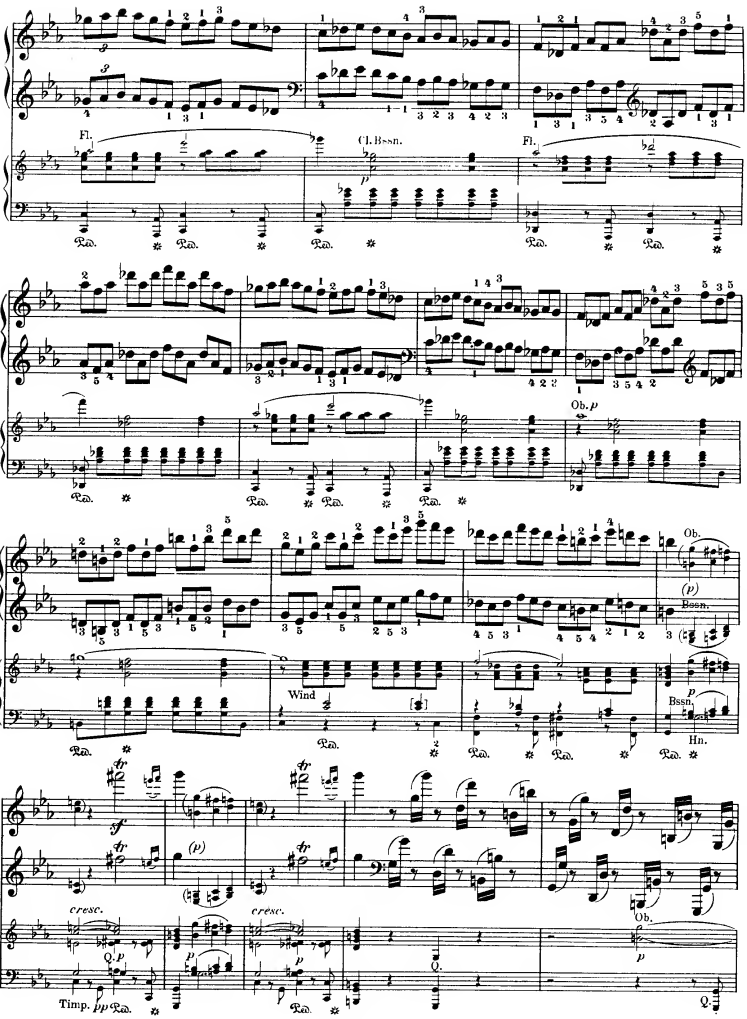

131
Q.
p
Hn. p
Vl. I
Cl.
p
Vl. II
Bssn.
p
B.

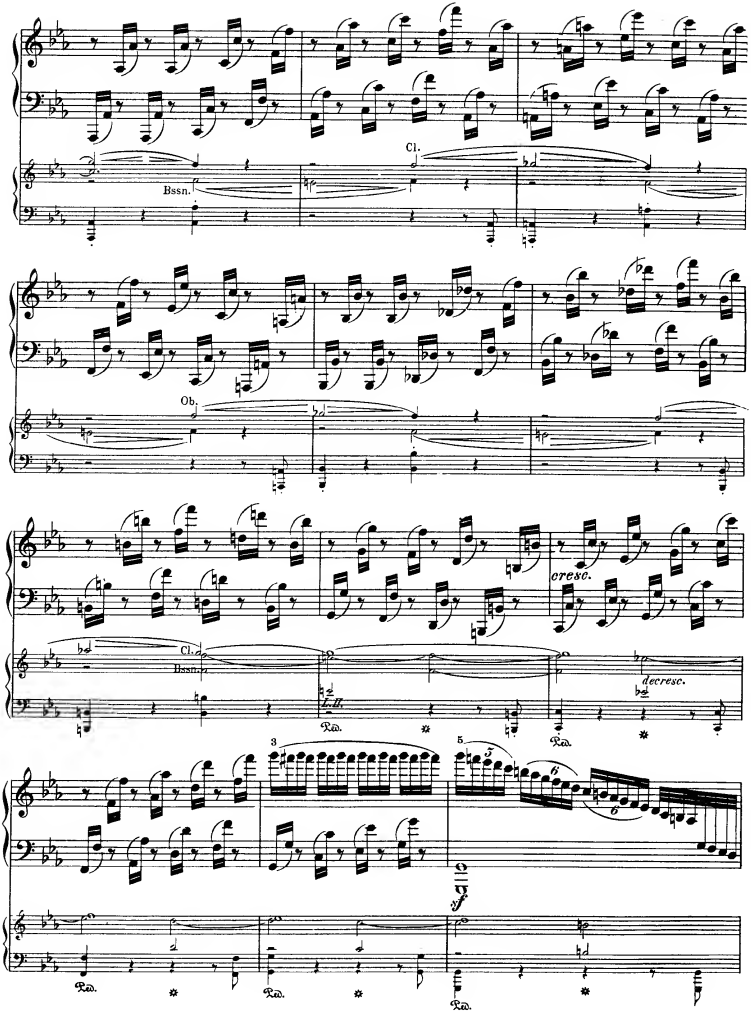

Vl.
Cl.
Bssn.
Ob.
pp
Q.
Bssn.
Vl.I.
(p)
Vl.II.
Bssn.
Viola (p)
B.
senza sordino
con sordino

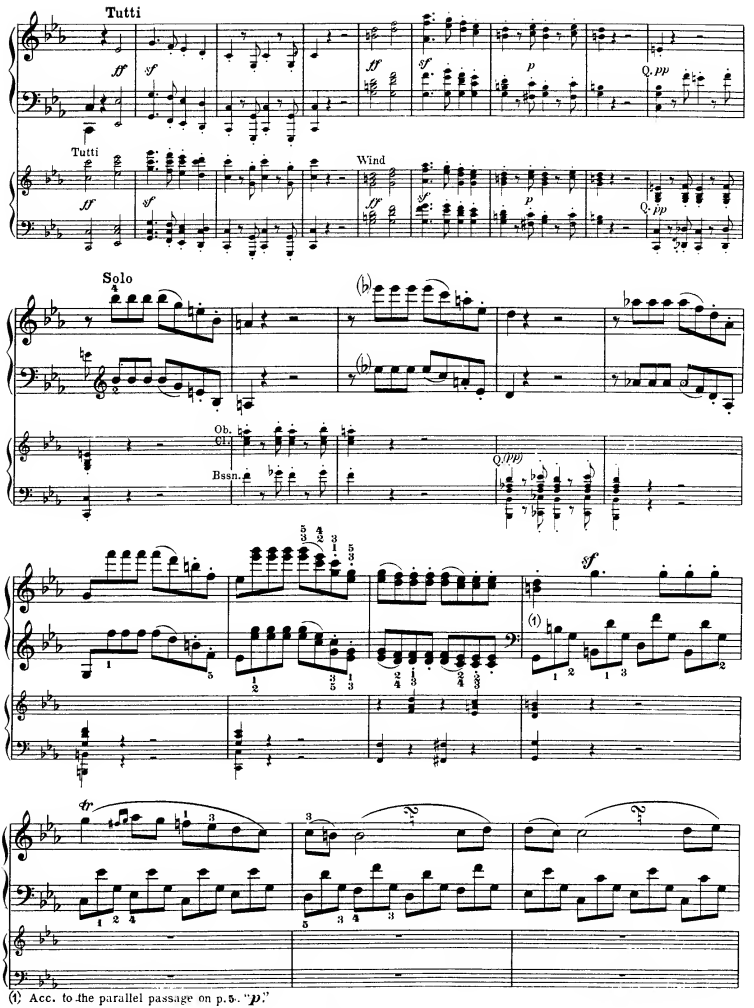

Cl.
Hn.
senza sordino
Tutti
con sordino
tutti
Vl.I.
(1) ? See page 20.


Viola
Tr.
Solo
Tutti
Ob.
Cl.
Bssn.
Vl. Viola
Fl.
Ob.
Bssn.
Wind
Q.
Ped.
Solo
(Solo)
Vl.
Vlc.

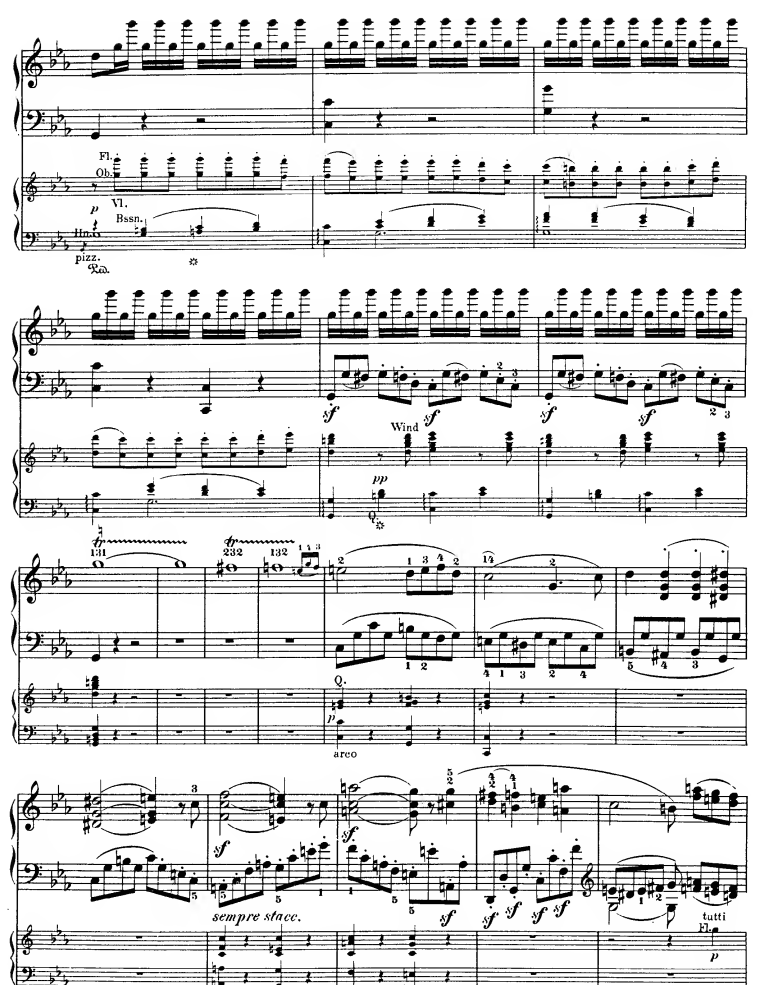

Tutti
Solo
Ob.
Bssn.
Cl.
B.
Bssn.
Cl.

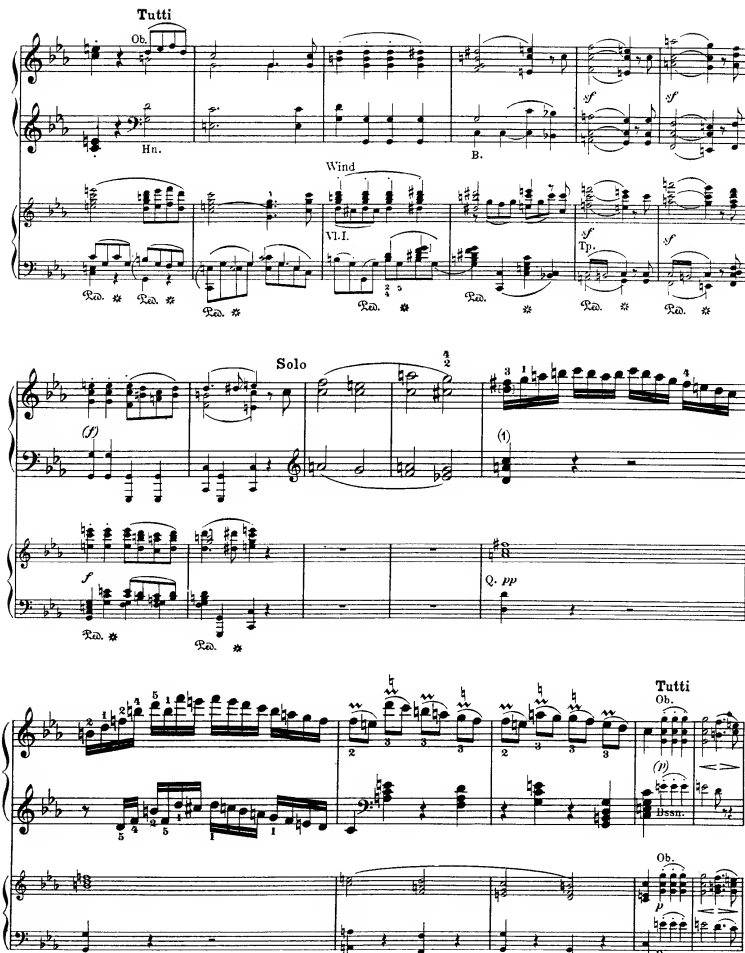

Fl.
Cl. Bssn.
Fl.
Ped.
Ob.
Wind
Bssn.
Hn.
cresc.
Timp.
Ped.


Cl.
Bssn.
Ob.
cresc.
Cl.
Bssn.
L.H.
decresc.
3
5
sf

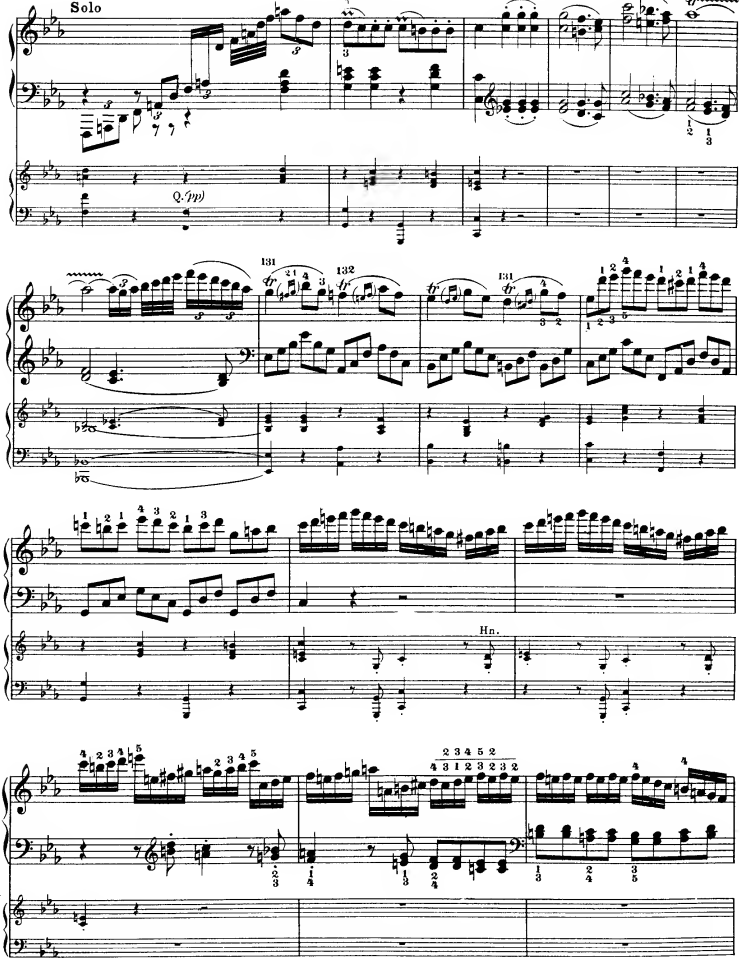


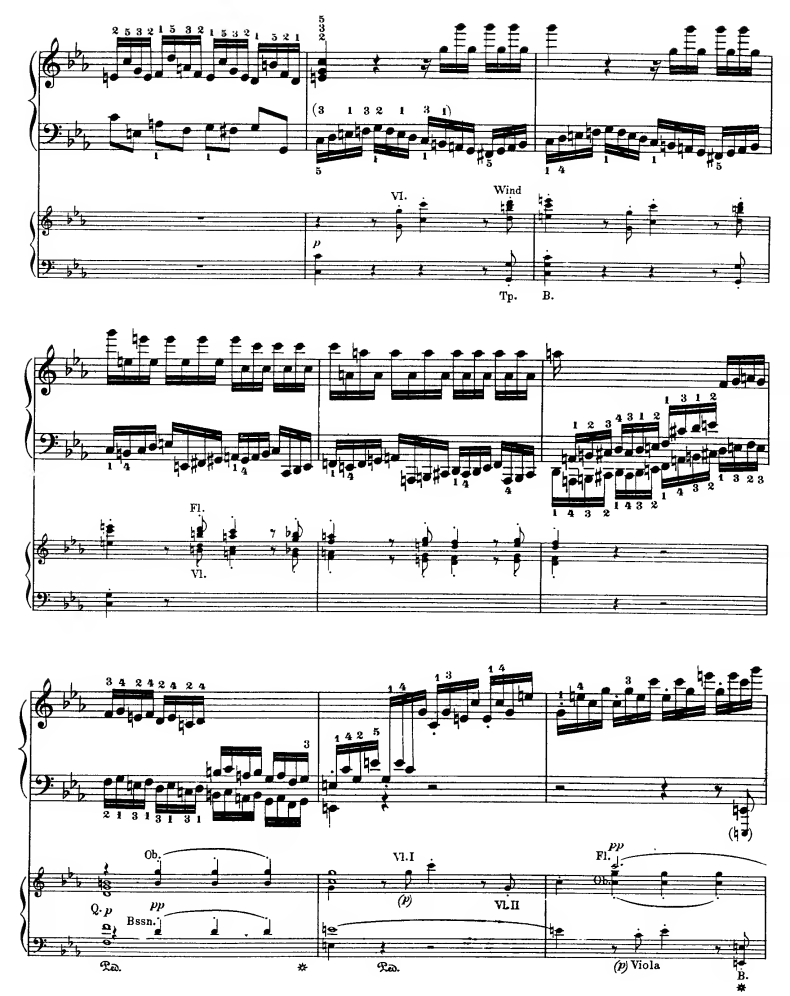
(1) Acc. to the parallel passage on p.5. "*p*."

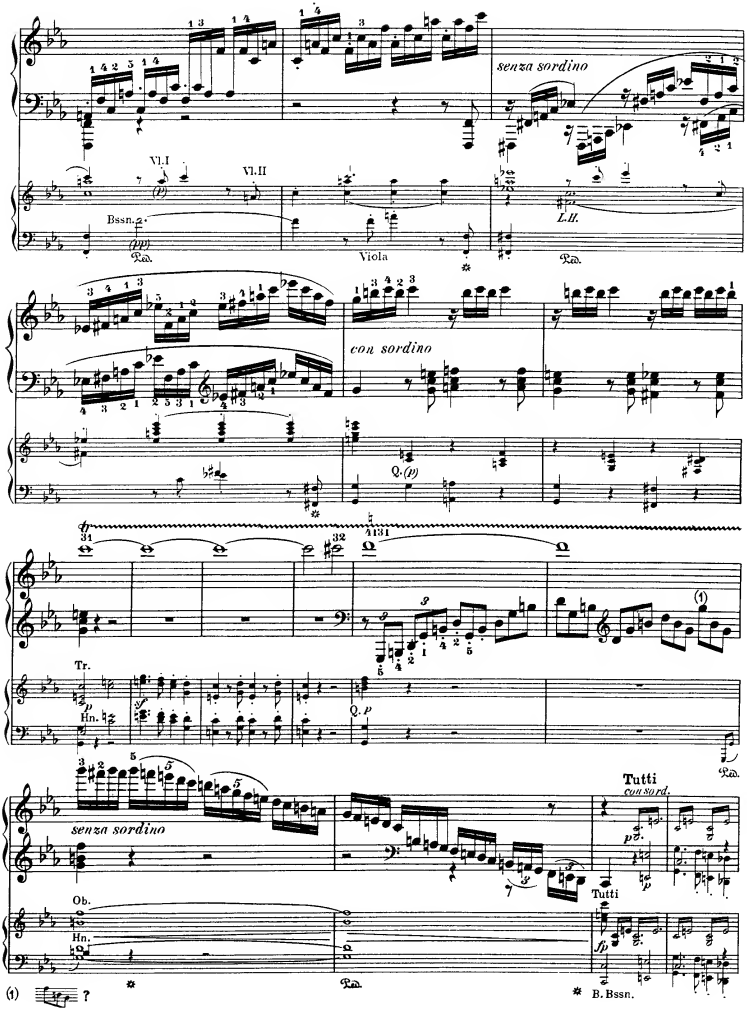

Fl.
Ob.
Vl.
Bssn.
Hn.
pizz.
Wind
131
232
132
Q.
arco
sempre stacc.
tutti
Fl.

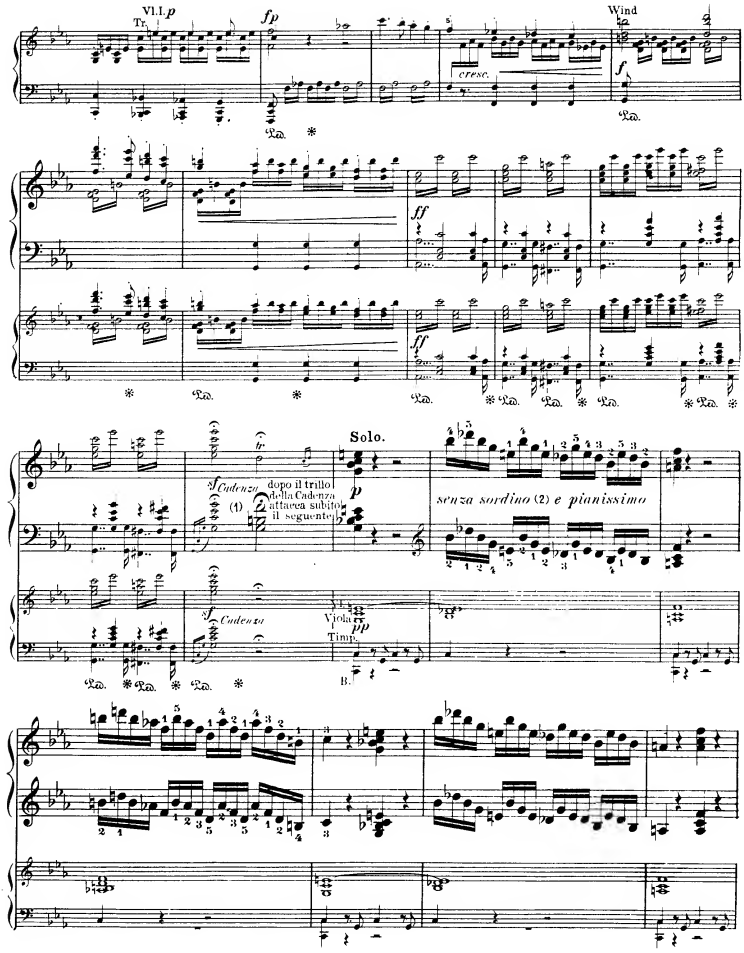


(1) Only f♯, if the parallel passage were followed. The original manuscript score, too, has only f♯; in the left hand, rather indistinctly, (*d*, or *e*?).


Solo
Q. (pp)
131
132
131
Hn.

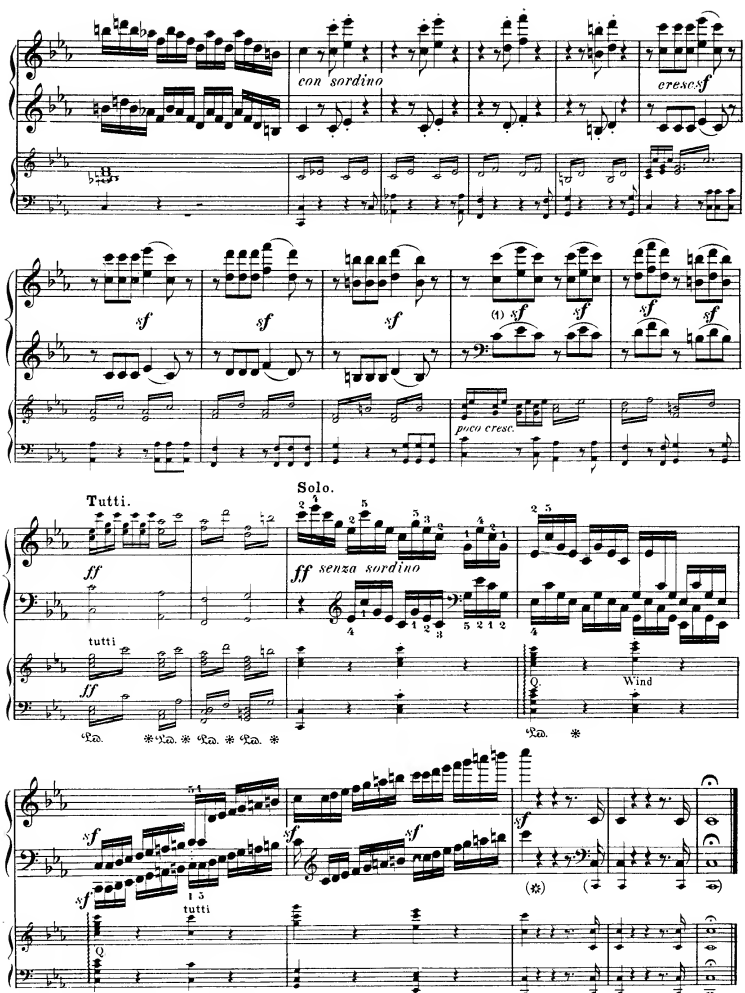

Vl.
Wind
p
Tp.
B.
Fl.
Vl.
Ob.
Q. p
Bssn.
pp
Ped.
Vl. I
(p)
Vl. II
Fl.
pp
Ob.
(p) Viola
B.


senza sordino
Vl.I
Vl.II
Bssn.
Viola
L.H.
con sordino
Q.
Tr.
Hn.
Q.
senza sordino
Tutti
con sord.
Ob.
Hn.
Tutti
B. Bssn.
(1)

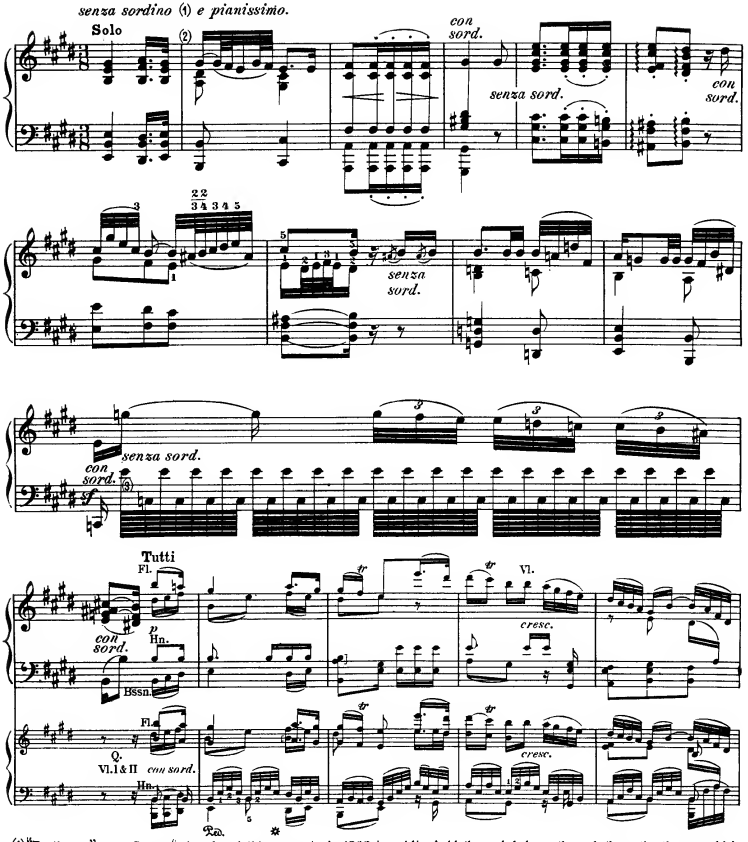


(1) For Cadenza by Beethoven, see Appendix.

(2) See Note on use of pedal, in the Largo, p. 23.



(1) These 4 *sf's* belong to the *middle* notes



(1) "Beethoven," says Czerny, "who played this concerto in 1803 in public, held the pedal down through the entire theme, which did very well on the weaksounding pianos of the time, more especially when the soft pedal was also taken. But now that the tone has become far stronger, we should advise taking the loud pedal anew at each important change of harmony, but without causing any audible break in the sound." Our modern pianos require yet greater reserve.

(2) Reads as follows in the Steiner edition, which is, however, frequently incorrect in this movement in the matter of division:

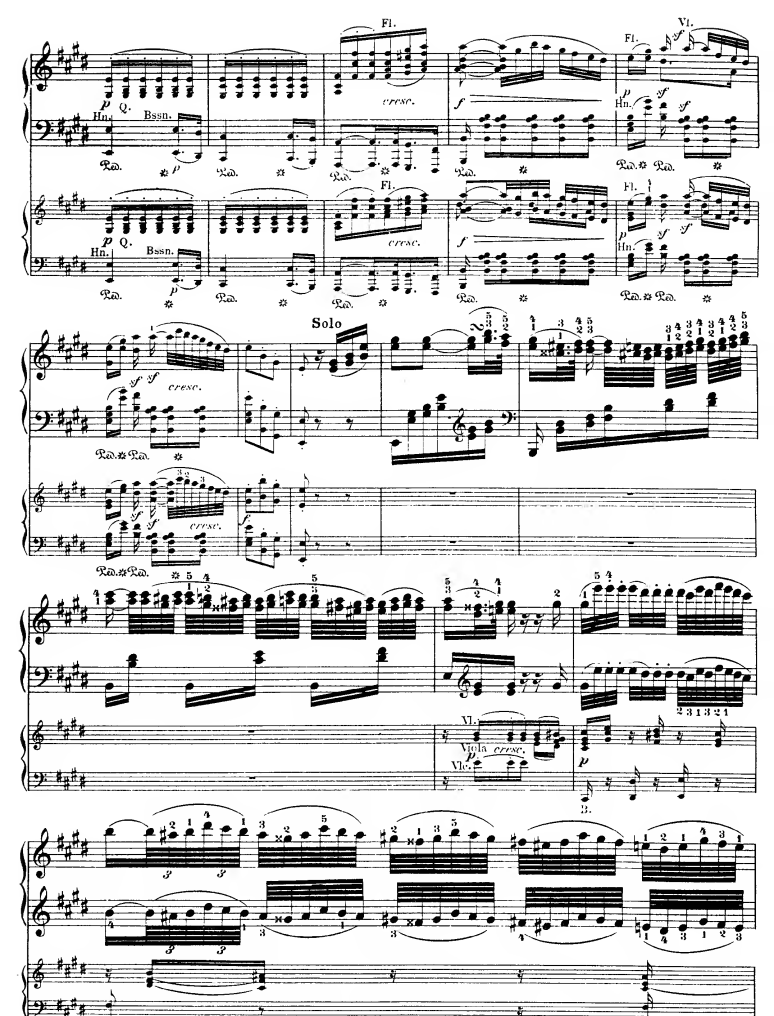
It would be more easily intelligible thus:

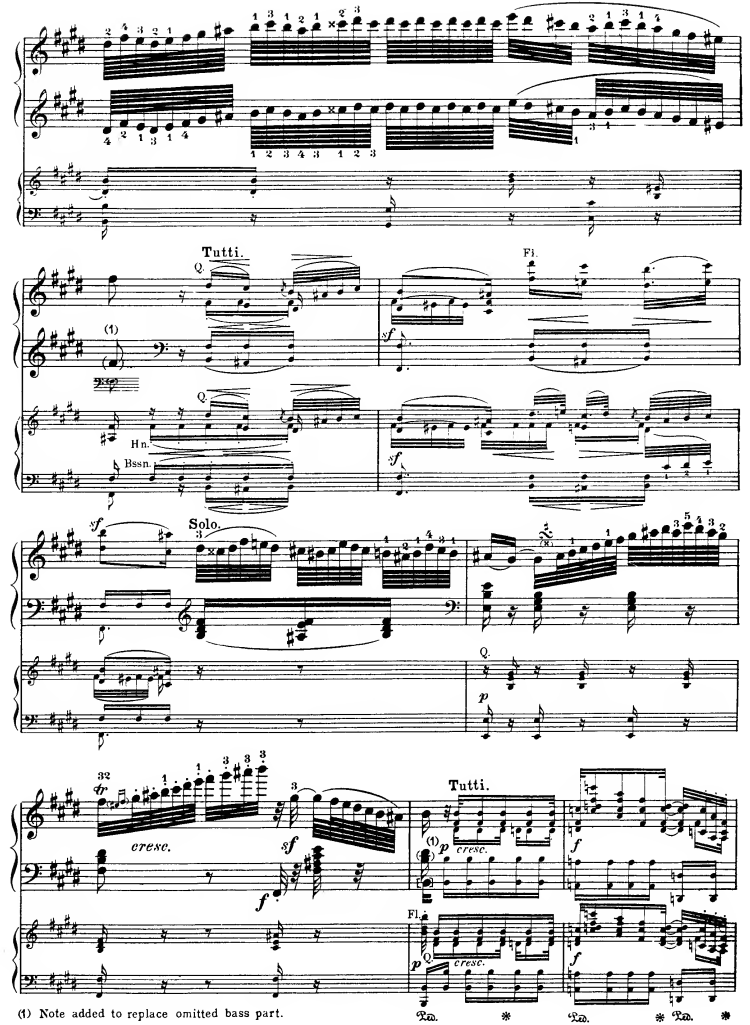
The ordinary emendation reads:

Czerny gives:

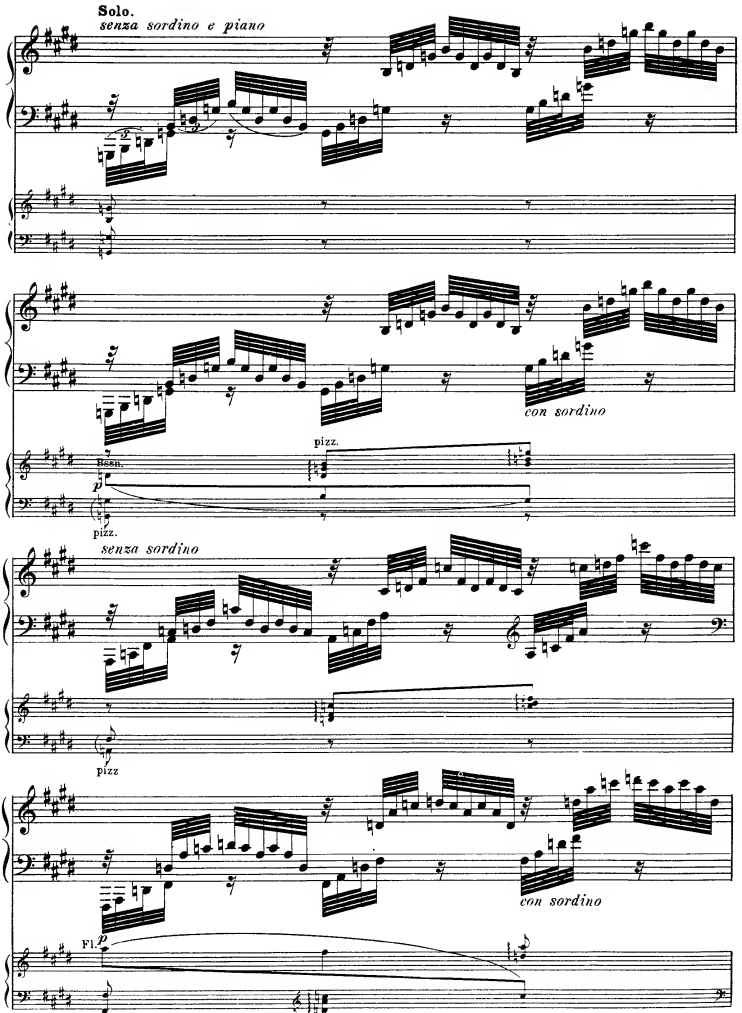
For a sketch from the autograph, see p. 60.

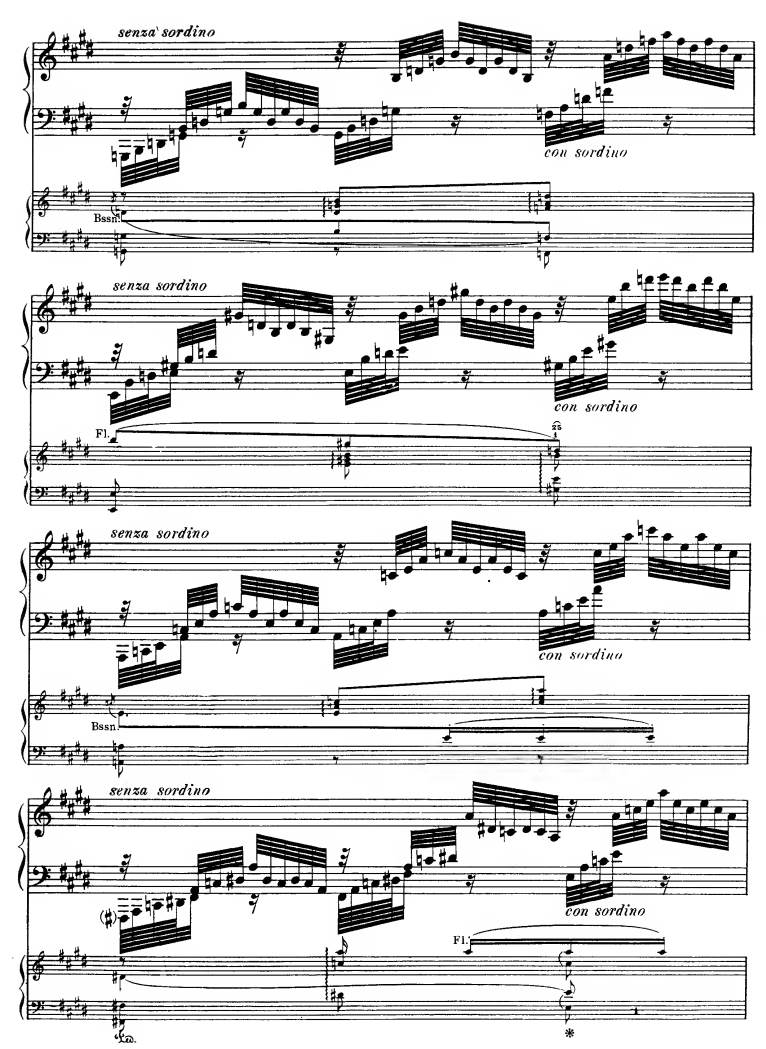
(3) Facilitation:

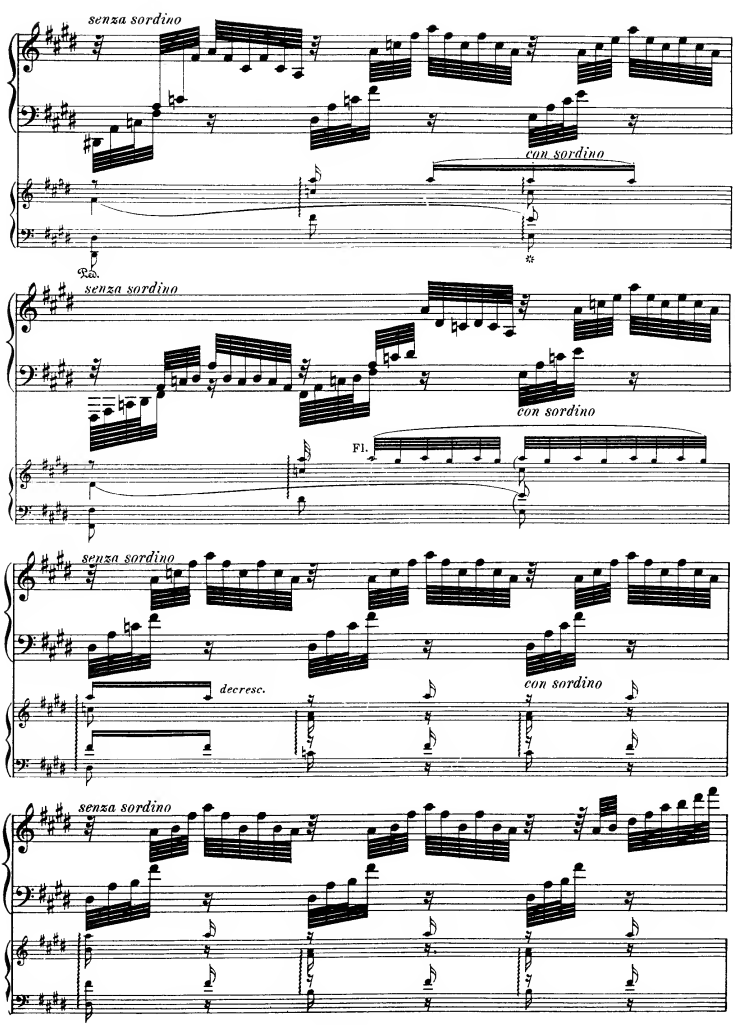

Fl.
Vl.
Hn.
Bssn.
Q.
cresc.
Solo
Viola
Vlc.

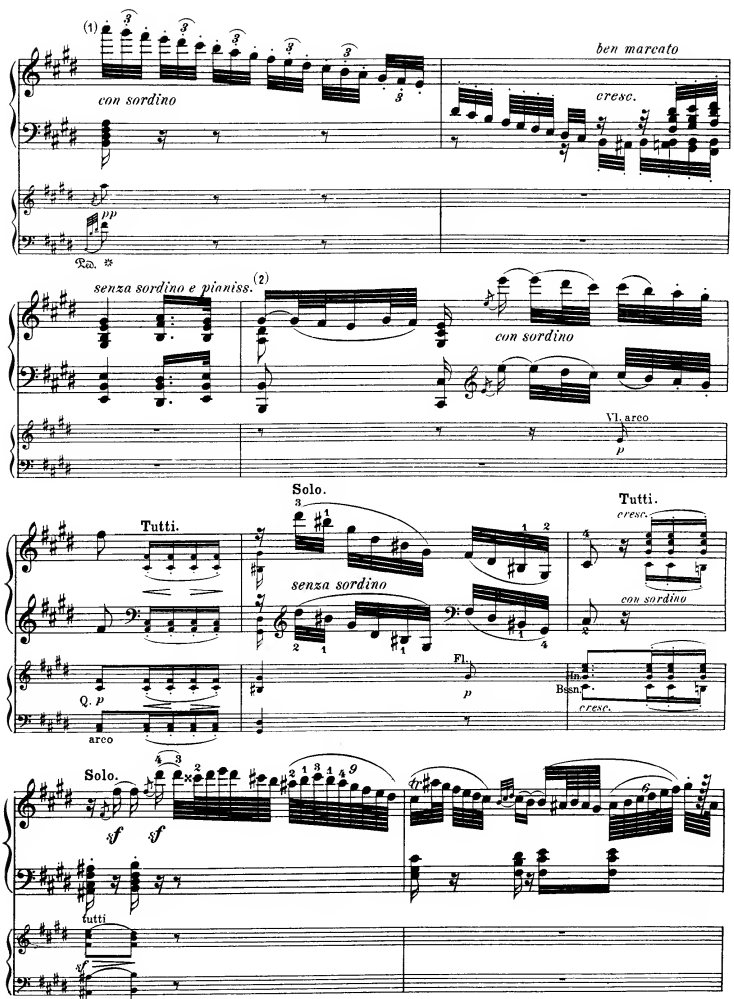


(1) Note added to replace omitted bass part.

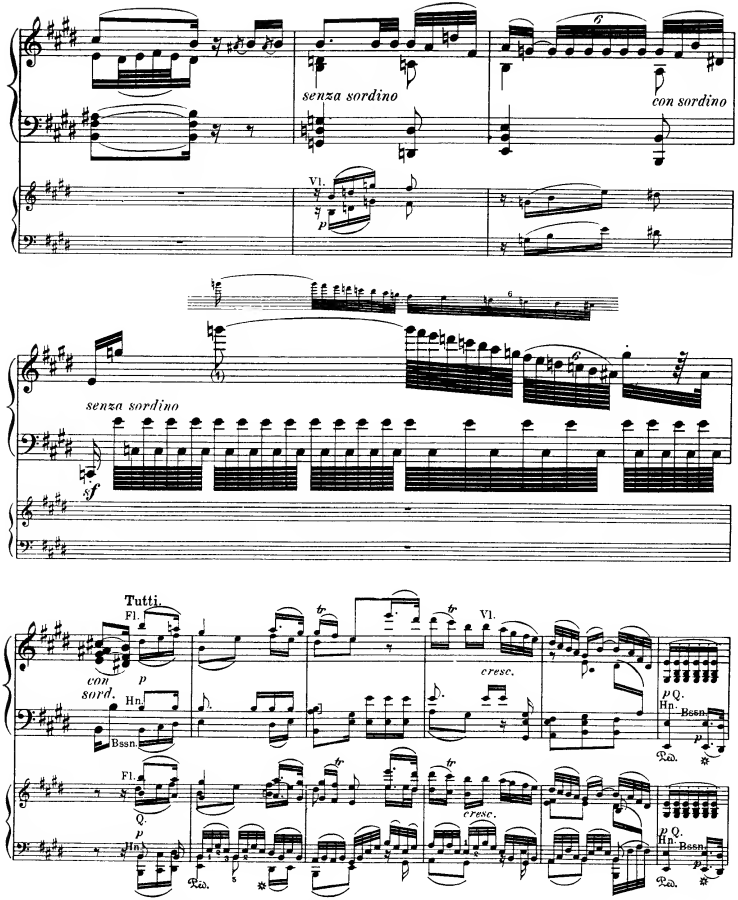

Solo.
senza sordino e piano
con sordino
pizz.
Bssn.
p
pizz.
senza sordino
pizz
con sordino
Fl.
p
sim.


senza sordino
con sordino
Bssn.
senza sordino
con sordino
Fl.
senza sordino
con sordino
Bssn.
senza sordino
con sordino
Fl.

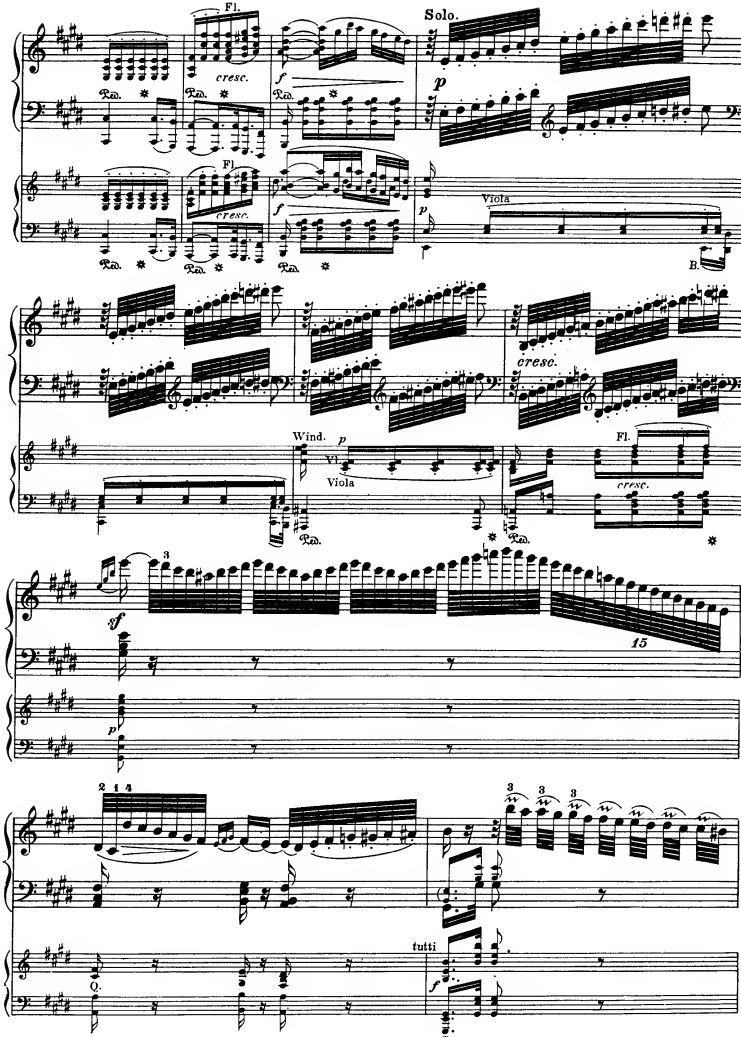

senza sordino
con sordino
senza sordino
con sordino
Fl.
senza sordino
decresc.
con sordino
senza sordino

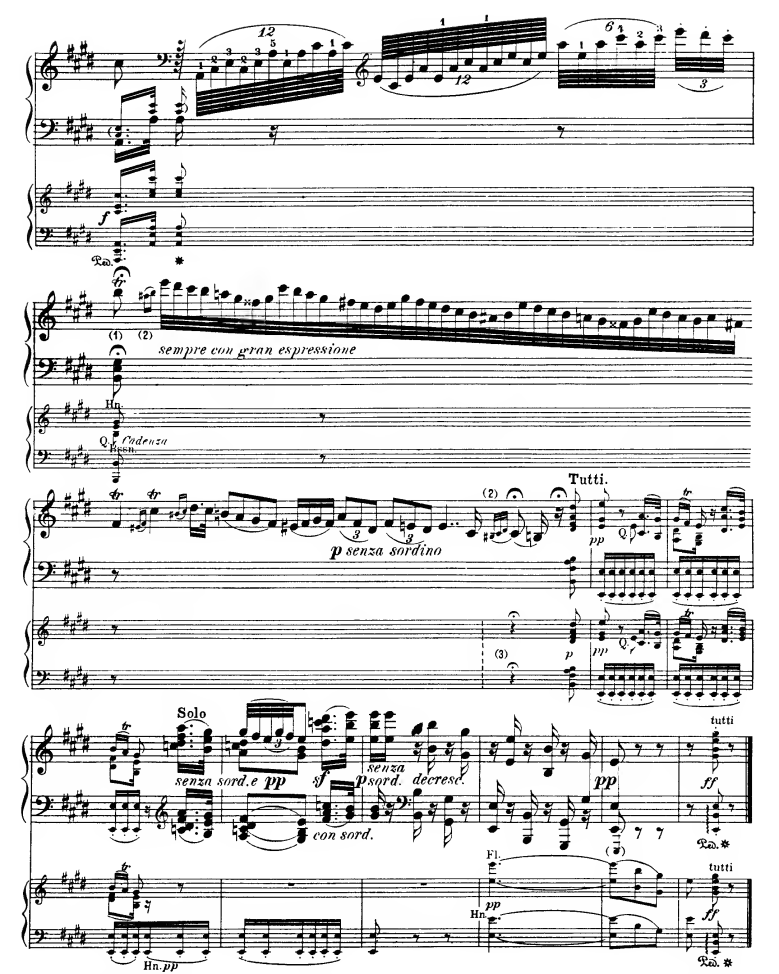


(1) Slurs belong only to the *3*.
(2) Here the same reading as above.



(1) The edition which we follow gives this g' as an eighth-note. True, the following figure has a note-bar too few, but the notes are similarly placed over each other. — Other editions correct g' to a 16th-note.


Fl.
cresc.
Solo.
Viola
Wind.
Vl.
Viola
Fl.
cresc.
15
tutti



(1) In the original edition the *tr* is doubled (written above and below the *b*); perhaps one of these signs was intended to be an *f* or *sf*.

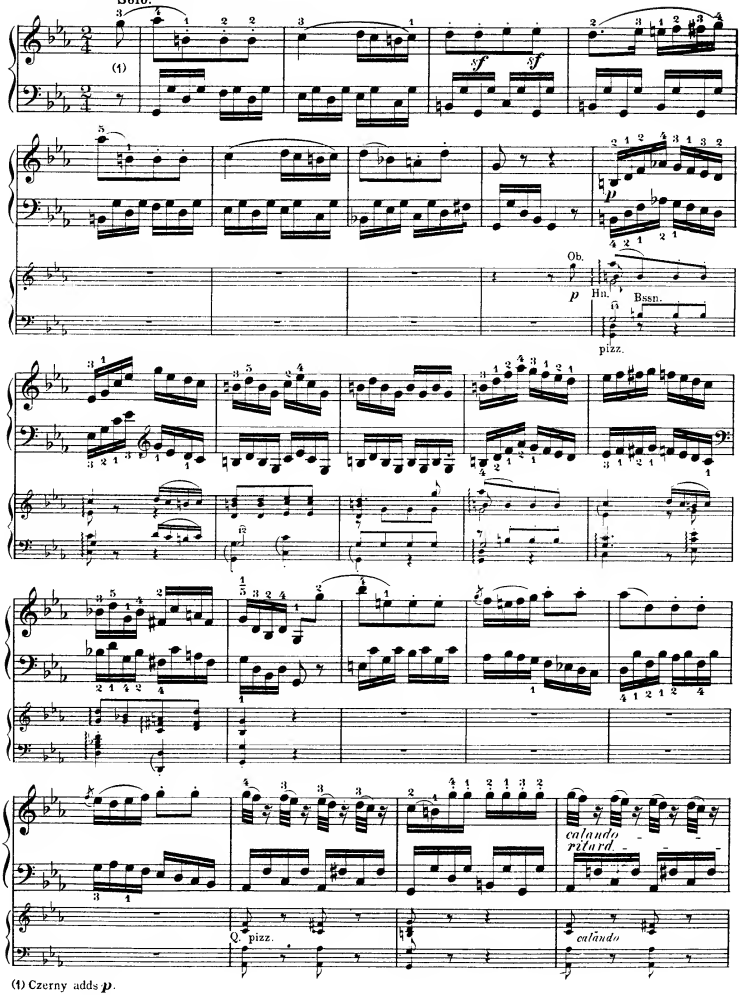
(2) Probably an engraver's mistake, in the Steiner edition, to make a♯–b eighth-notes; similarly, just before the hold to give the back turn in *large* note-heads.

(3) After the arrangement of the original manuscript score; but the Cadenza given in the latter had not assumed its present form.

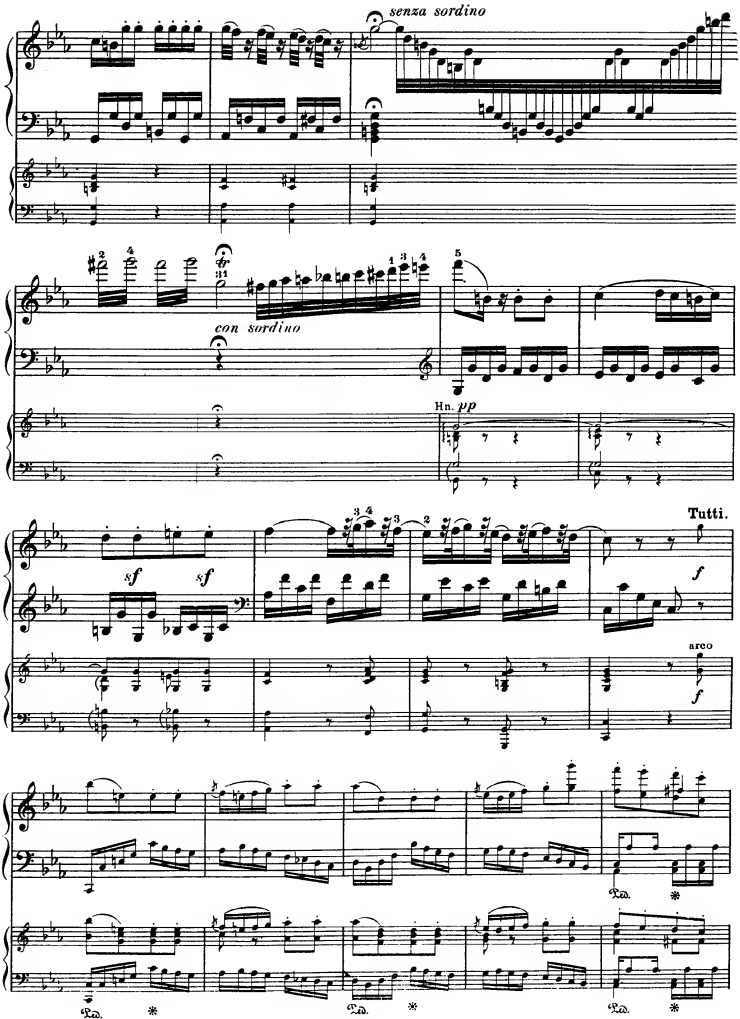
Rondo.

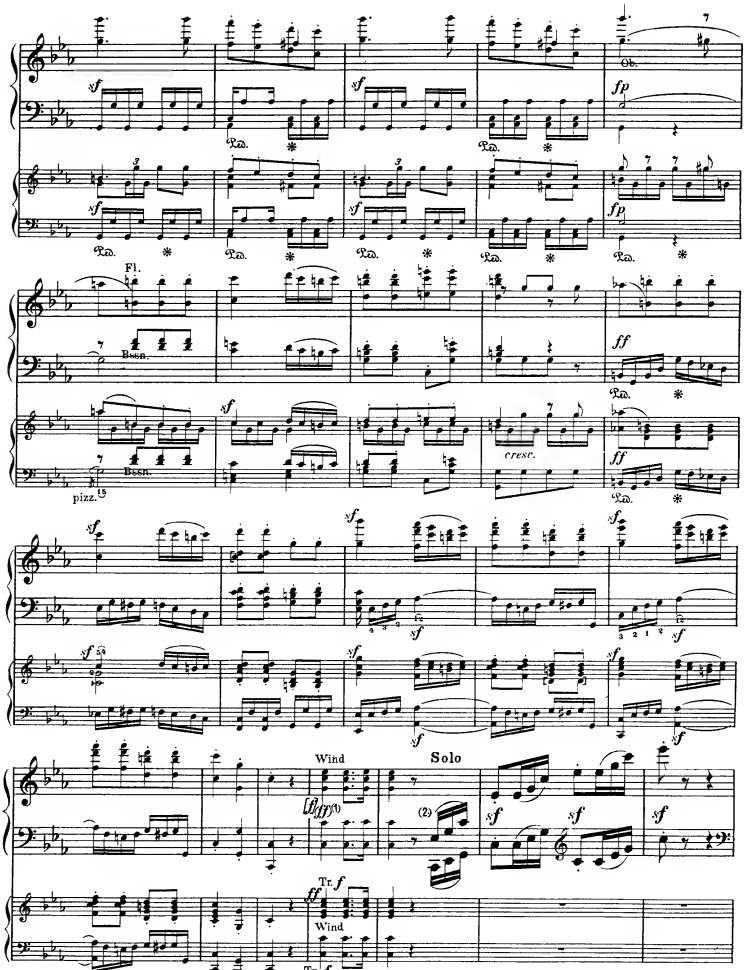
Allegro. (M.M. ♩= 108; Czerny omits.)

Solo.

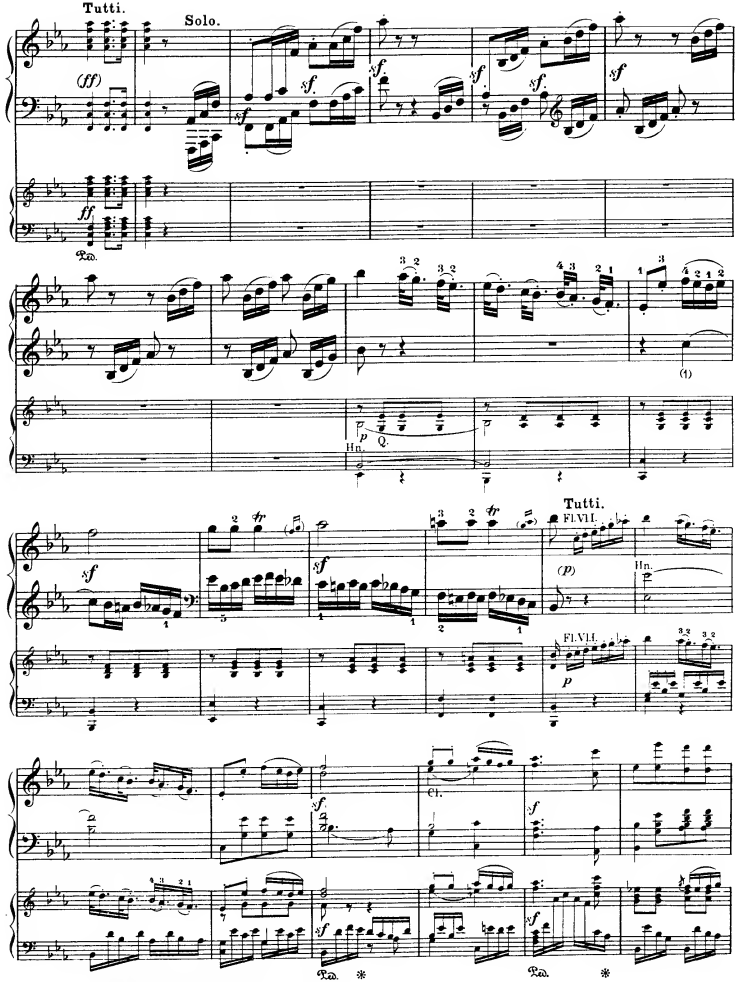


(1) Czerny adds *p*.

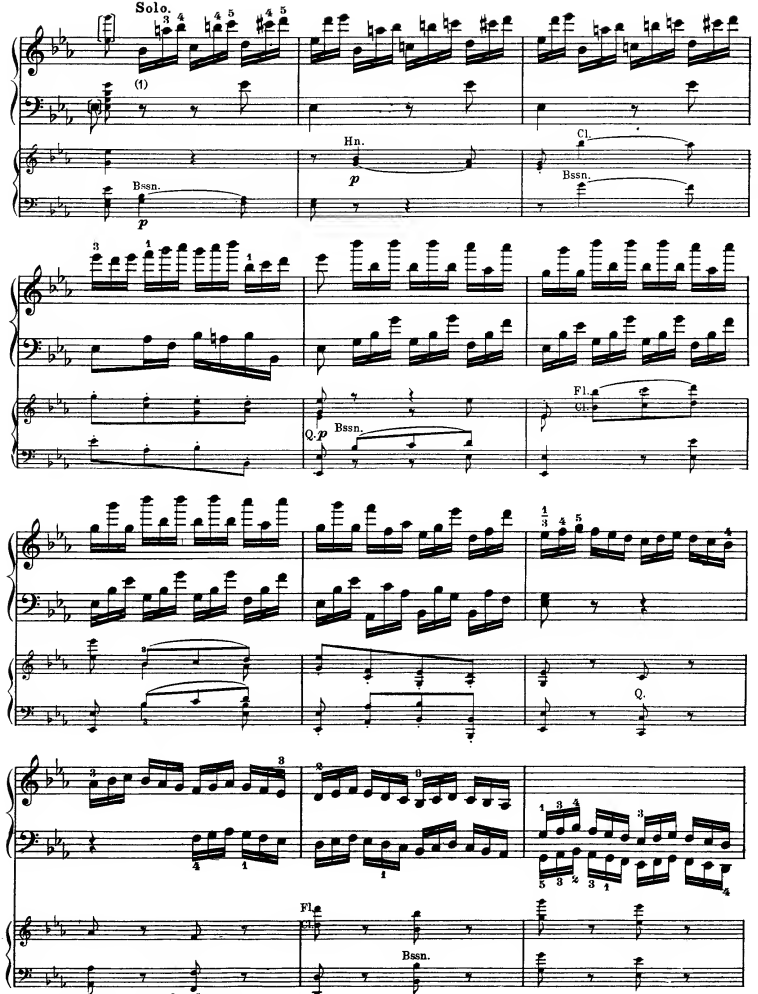

senza sordino
con sordino
Hn. pp
Tutti.
arco
sf
sf
f
f
Ped.
Ped.
Ped.



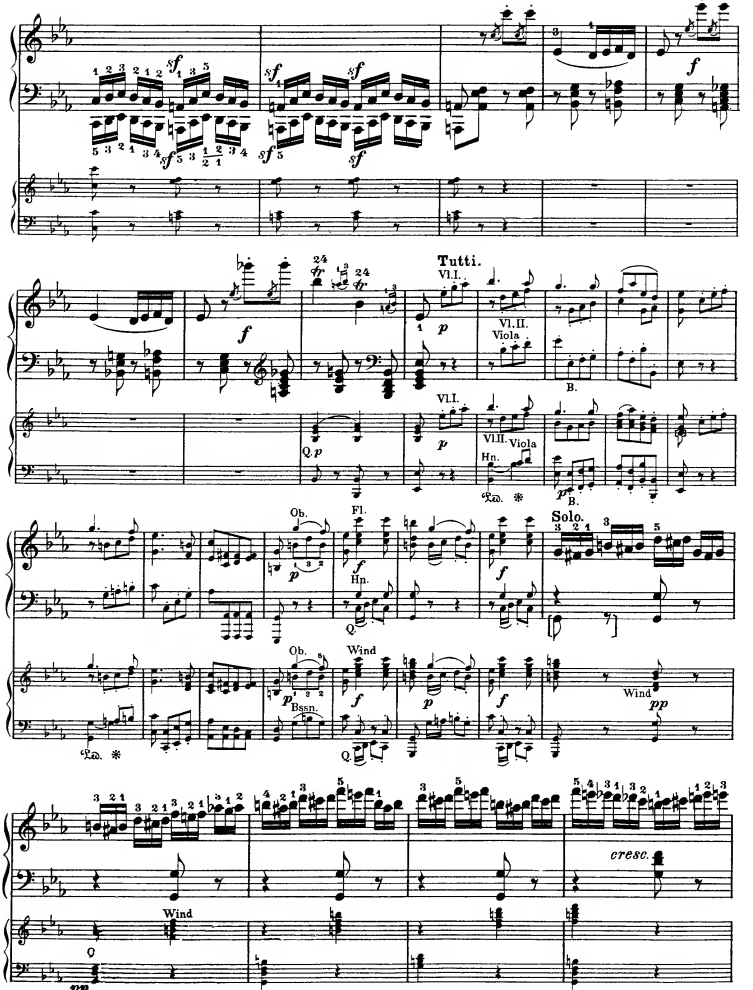
(1) If this *f* were to continue in force, it would extend through 44 measures. In the parallel passage on p. 48, *ff* is given both times.
(2) One of these slurs was prolonged to the next-following eighthnote (see the parallel passage). Execution probably the same in either case.

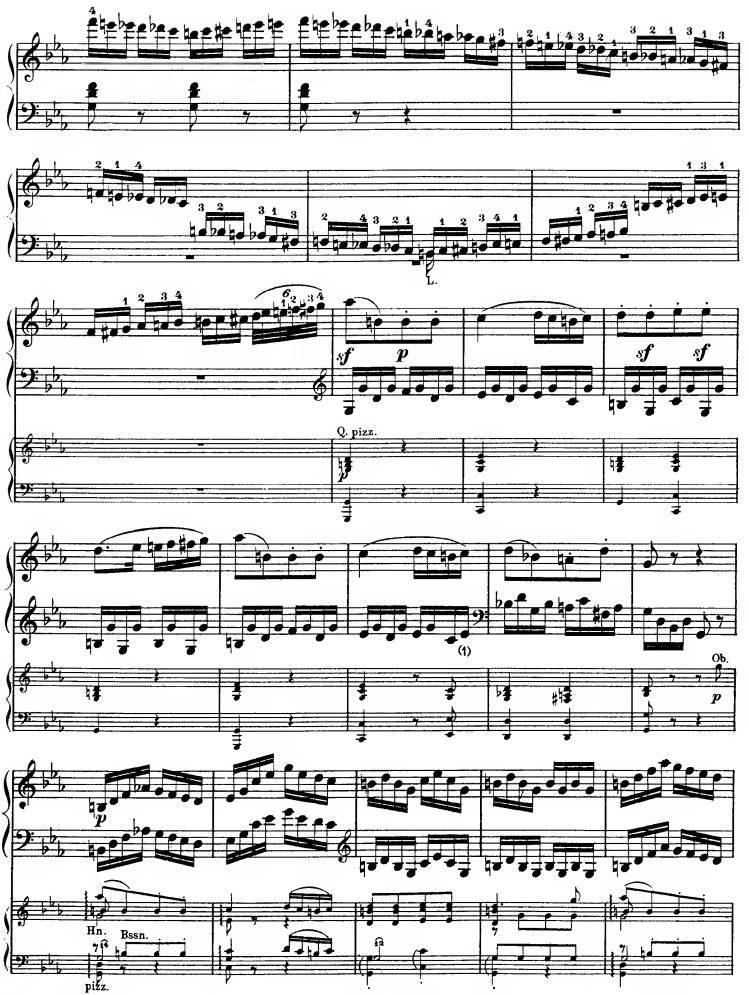


(1) Acc. to the parallel passage, *sf* Slur also wanting.

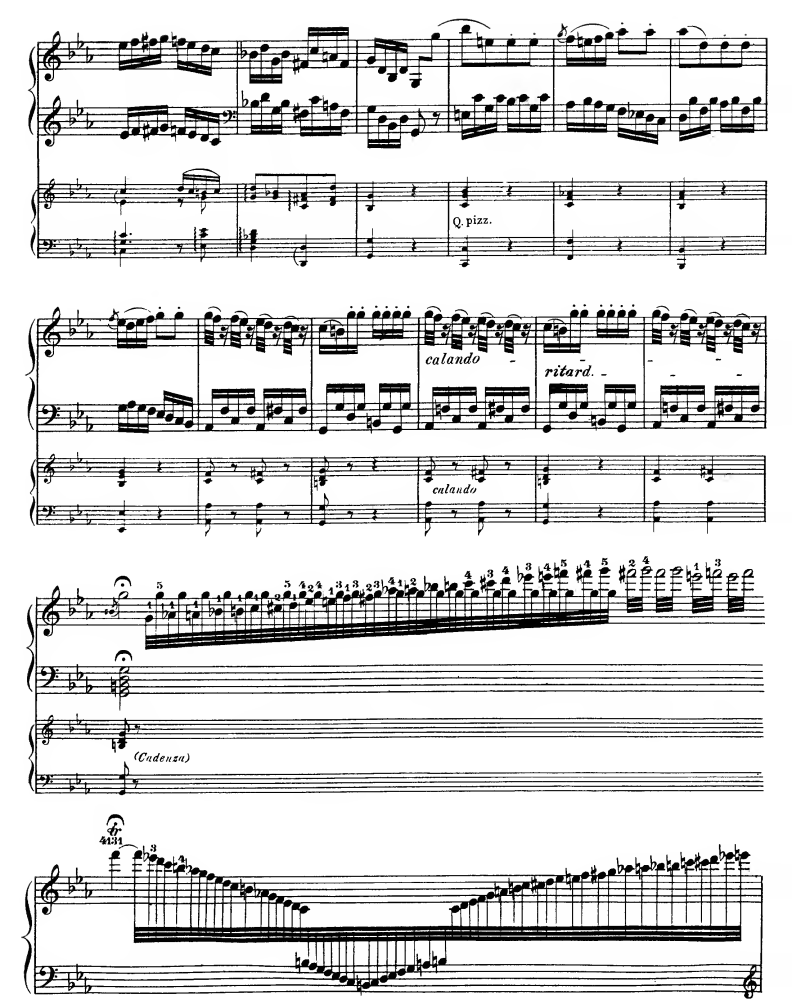


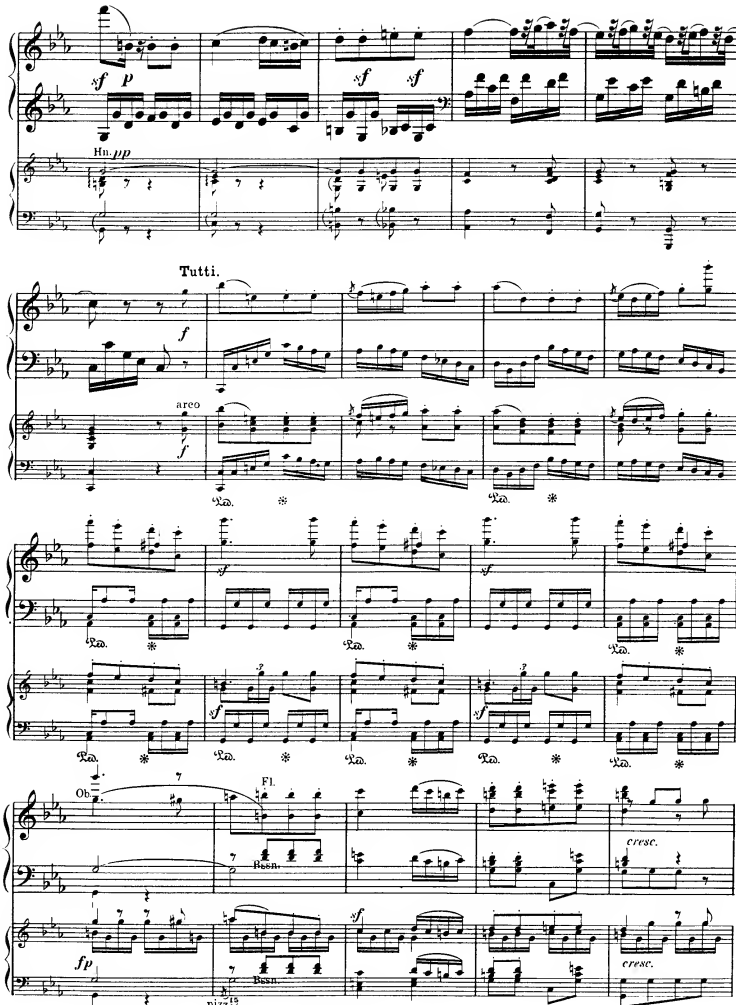
(1) Facilitation:

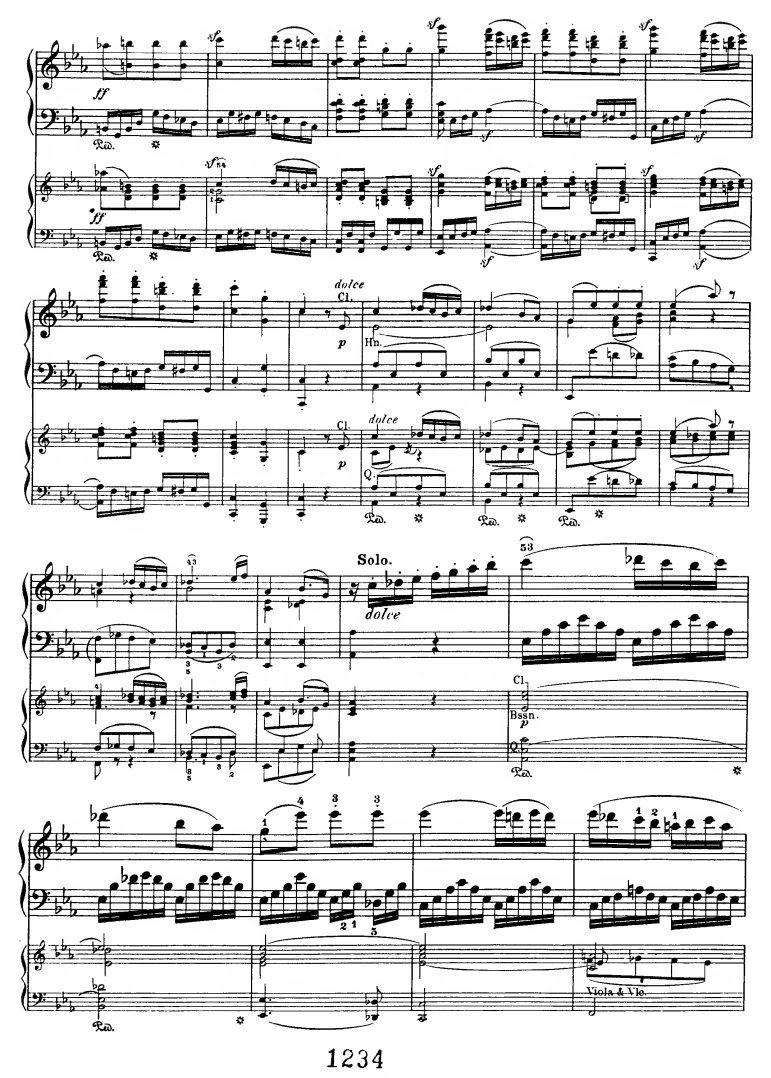

Tutti.
Vl.I.
Vl.II.
Viola
B.
Hn.
Ob.
Fl.
Solo.
Wind
Bssn.
cresc.

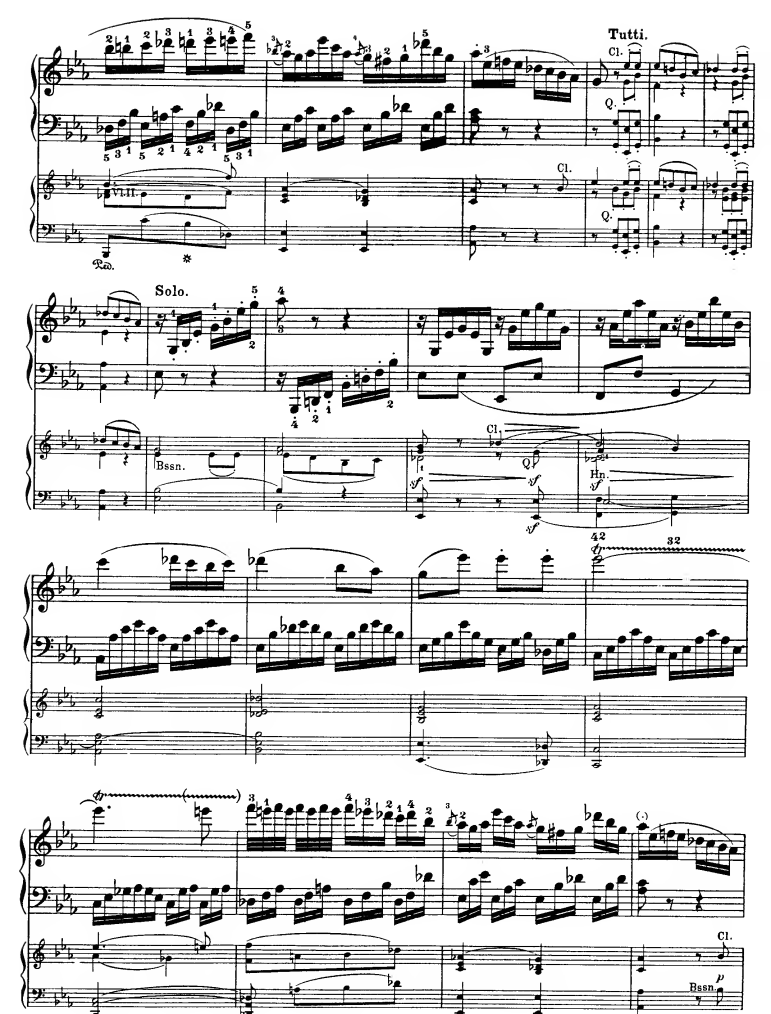


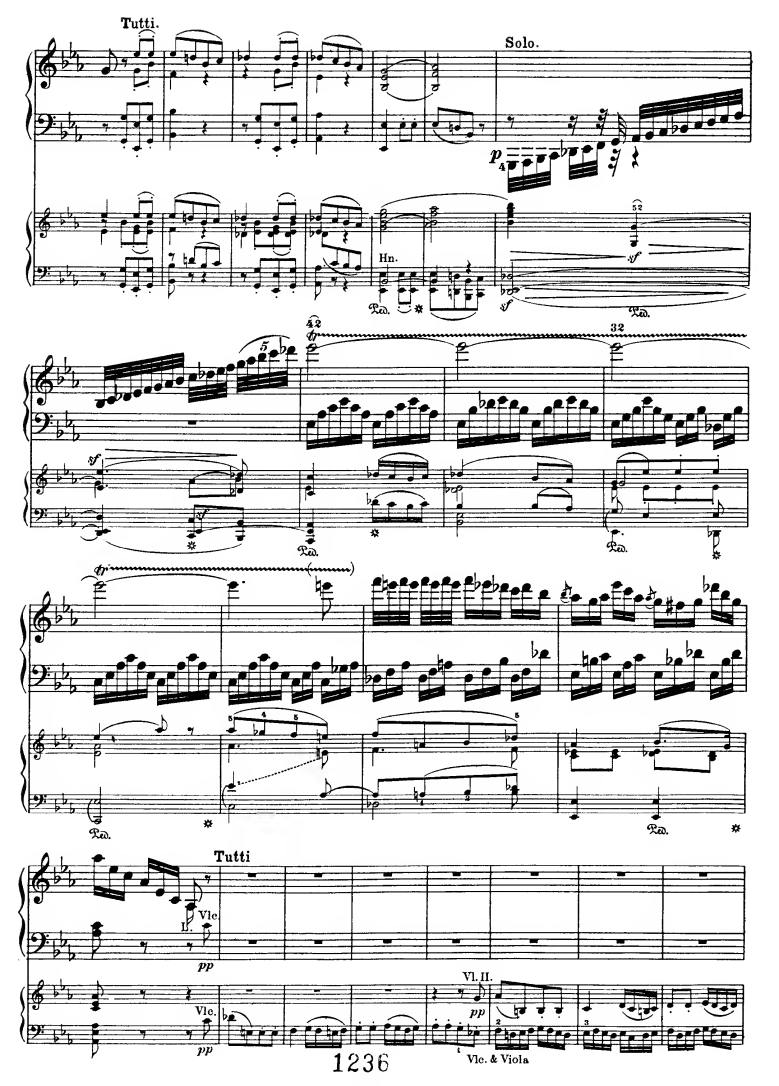
(1) According to the analogous passage on p. 47, g_1 in the Steiner edition the note may have been corrected by the composer from g. In these two cases the orchestral accompaniment differs. The Autograph leaves the matter in doubt.

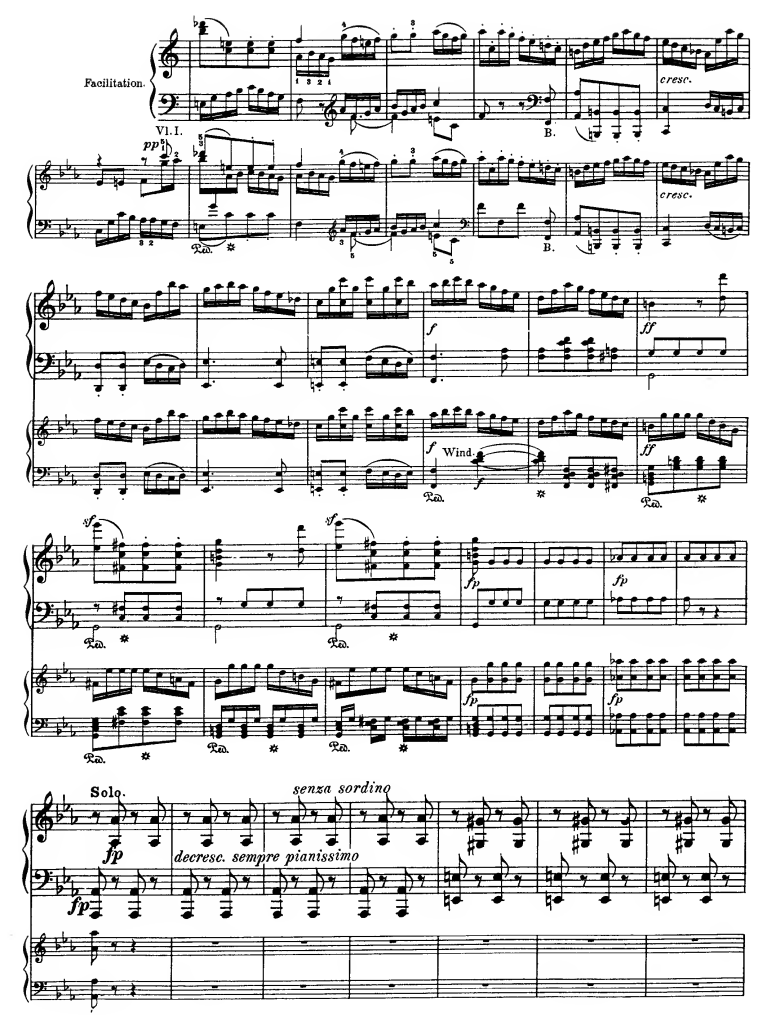

Q. pizz.
calando
ritard.
calando
(Cadenza)
fp

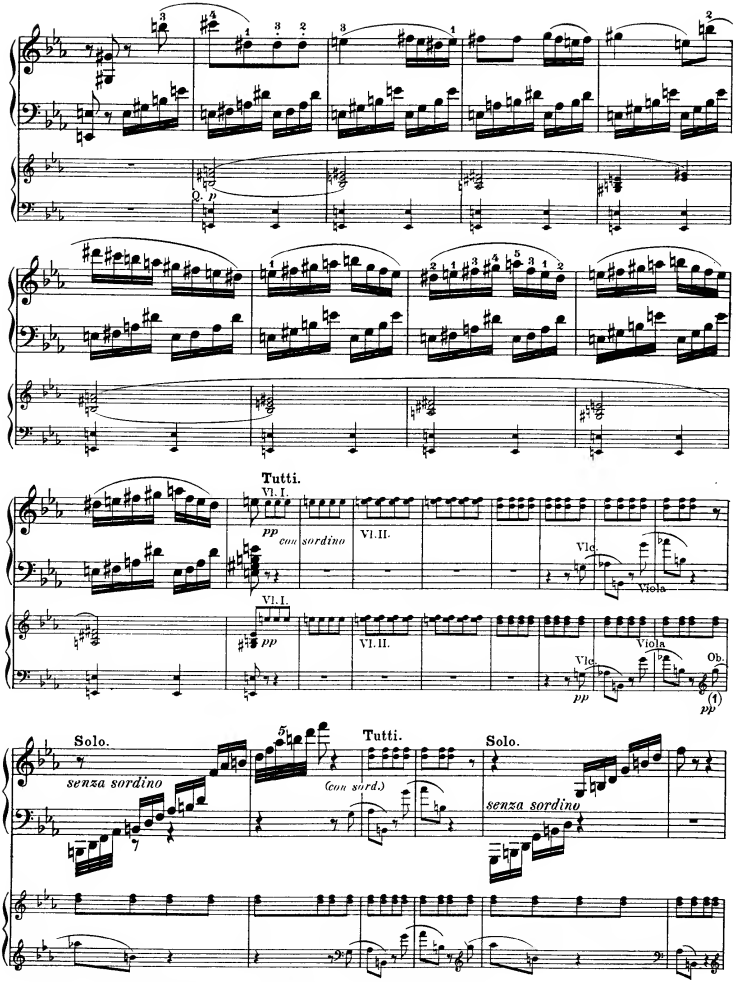

sf
p
sf
sf
Hn. pp
Tutti.
f
arco
f
Ped.
sf
sf
Ped.
Ped.
Ped.
Ped.
Ped.
Ob.
Fl.
Bssn.
cresc.
fp
Bssn.
pizz.
cresc.


ff
sf
Ped.
dolce
Cl.
p
Hn.
Solo.
53
Bssn.
Viola & Vlc.

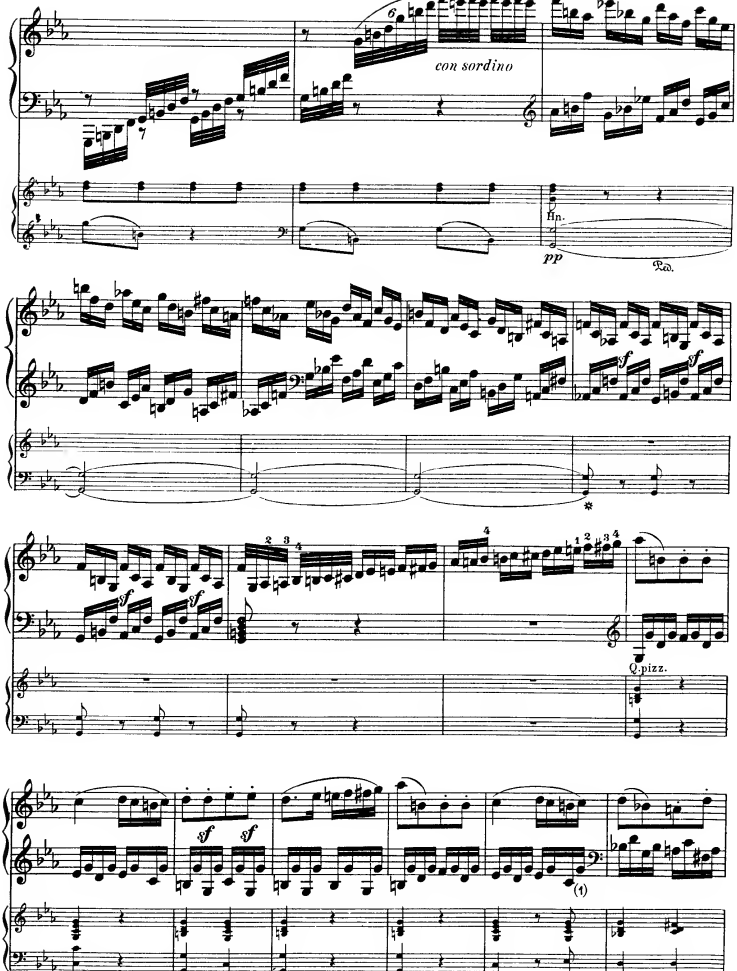

Tutti.
Cl.
Q.
Vl.II.
Cl.
Q.
Solo.
Bssn.
Cl.
Q.
Hn.
Cl.
Bssn.


Tutti.
Solo.
Hn.
Ped.
42
32
Tutti
Vlc
pp
Vl. II.
Vlc.
Vlc. & Viola

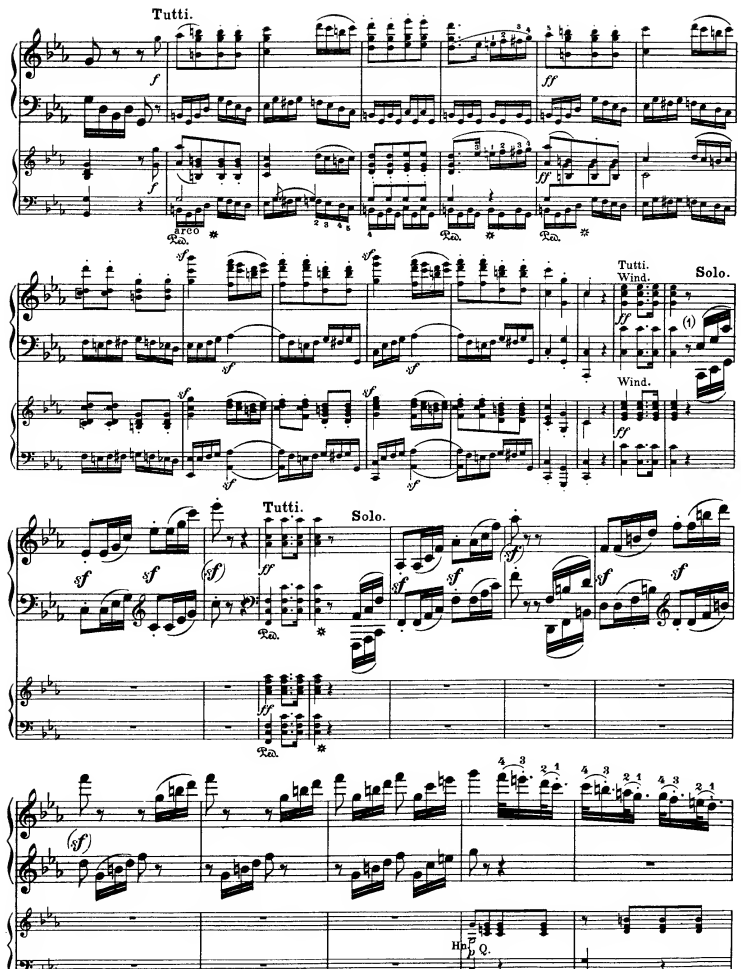

Facilitation.
Vl. I.
pp
cresc.
B.
Wind.
f
ff
sf
fp
Solo.
senza sordino
decresc. sempre pianissimo



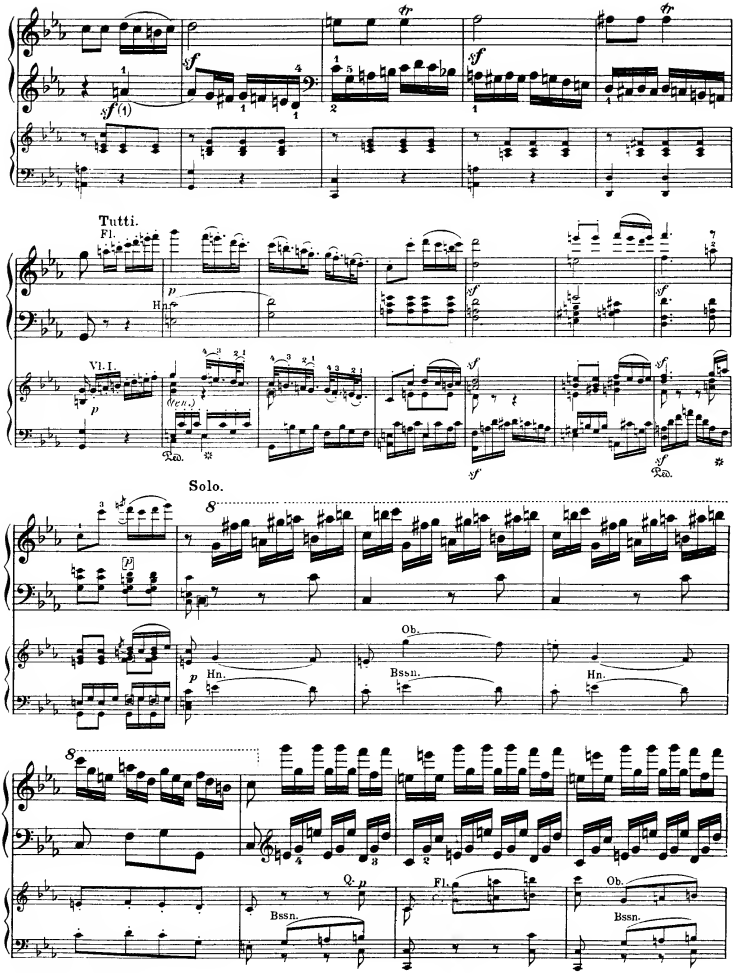
(1) In the Autograph the first *p* is rather indistinct. Perhaps the copyist read only *p*.



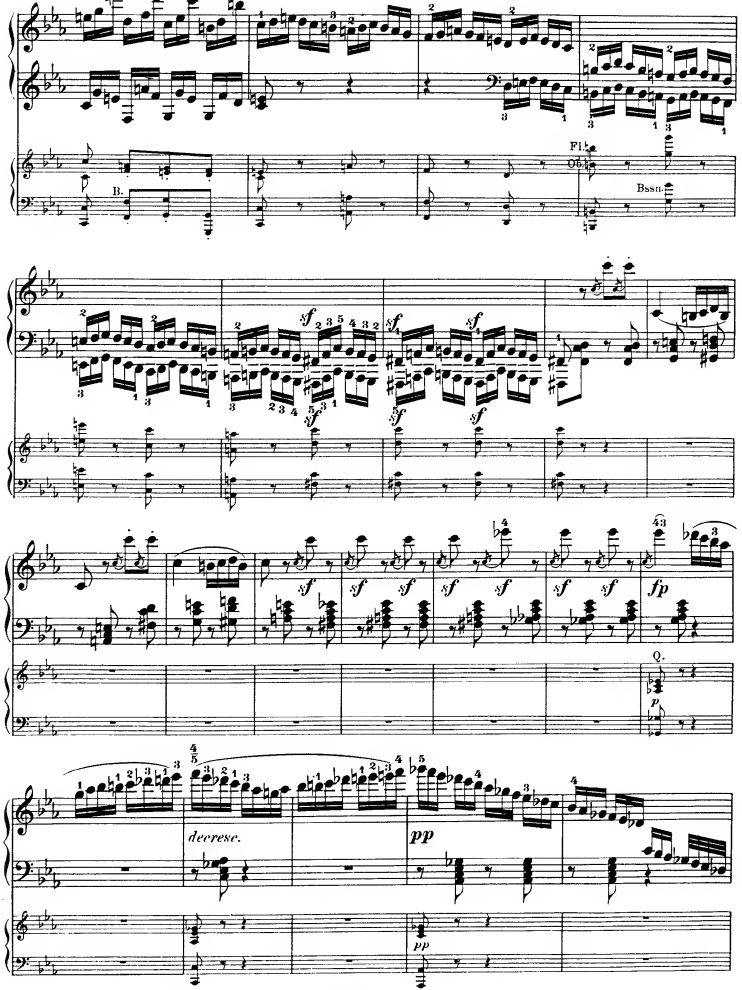
(1) Here *g* (*cf.* page 39).

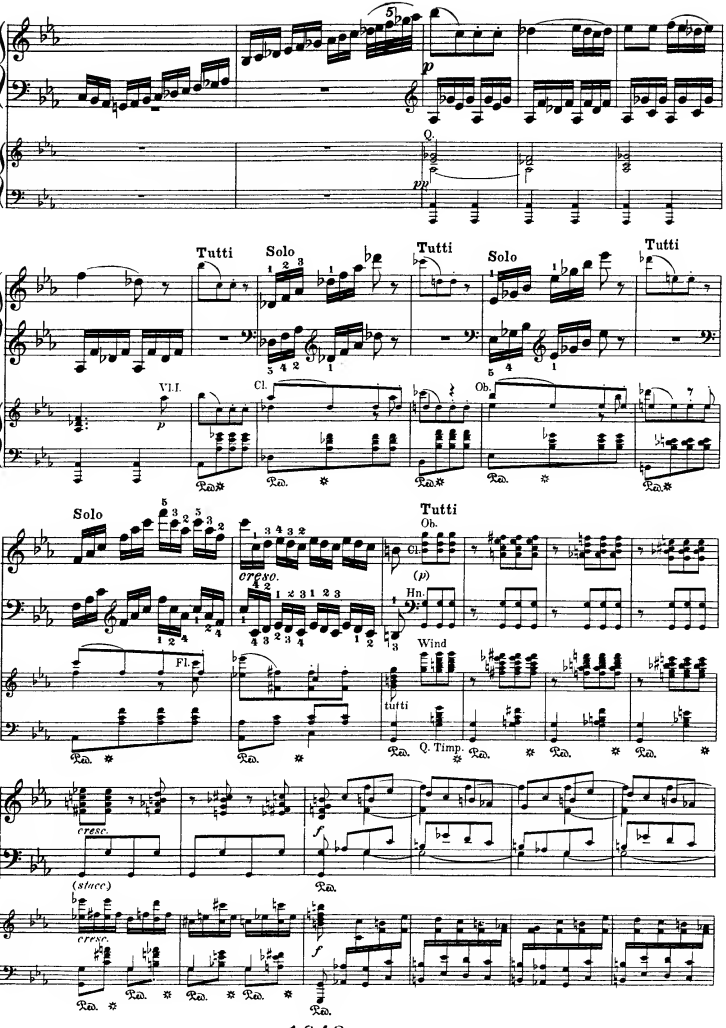


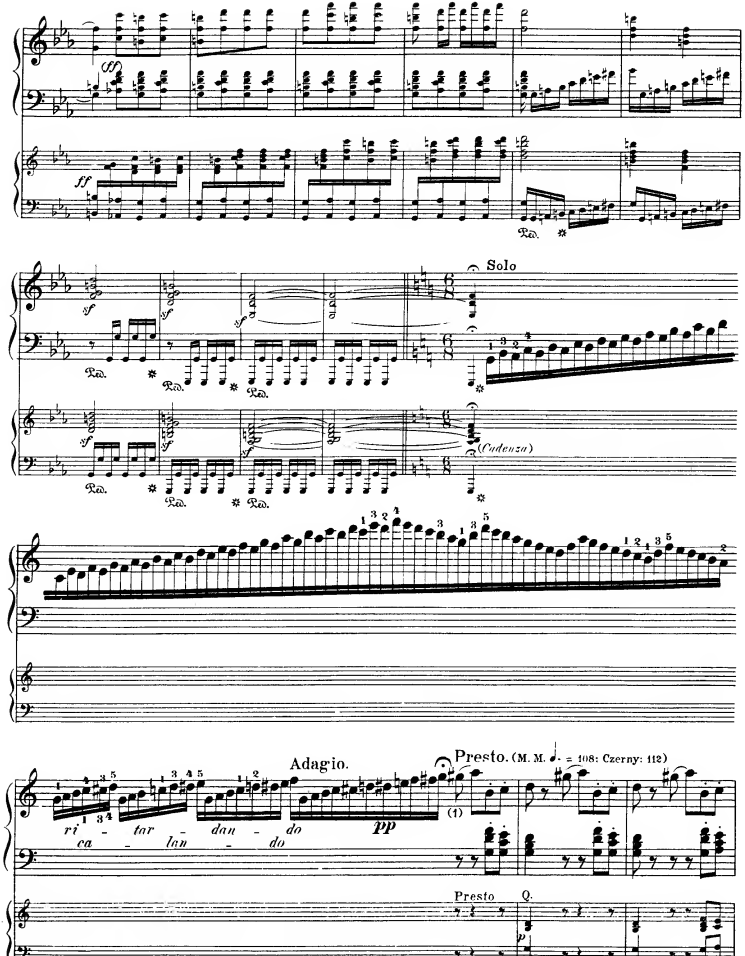
(1) In the original impression, 14 of these slurs are prolonged to the eighth-note. (In the new plates, still more.)



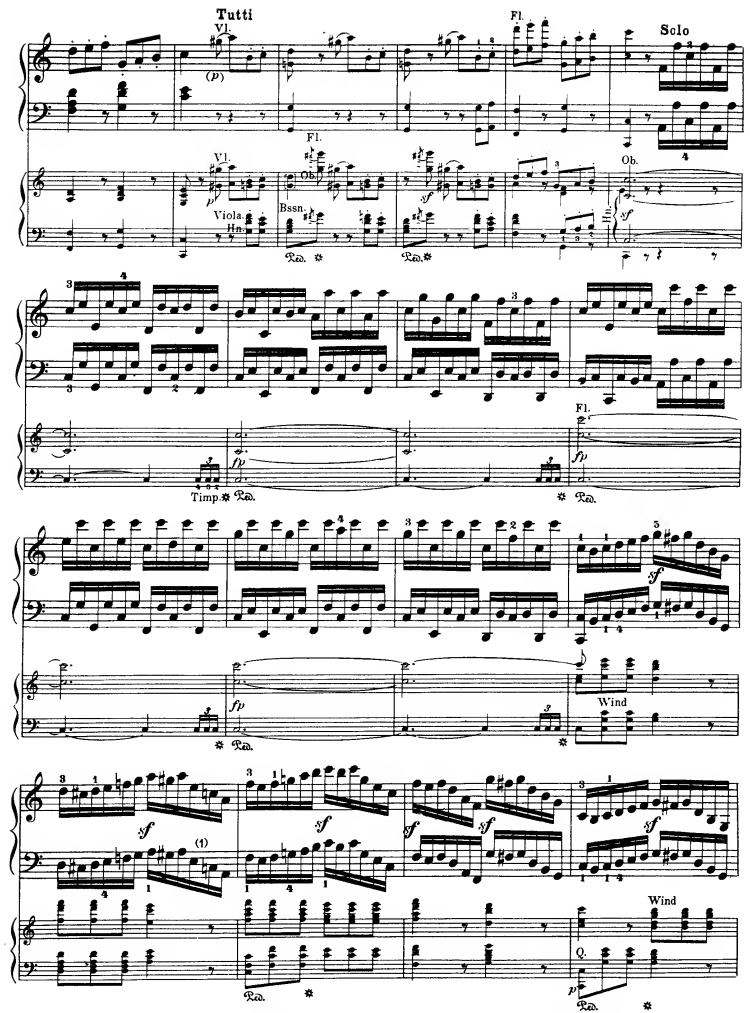
(1) In the new plates, *sf* is omitted.


B.
Fl.
Ob.
Bssn.
sf
fp
Q.
p
decresc.
pp

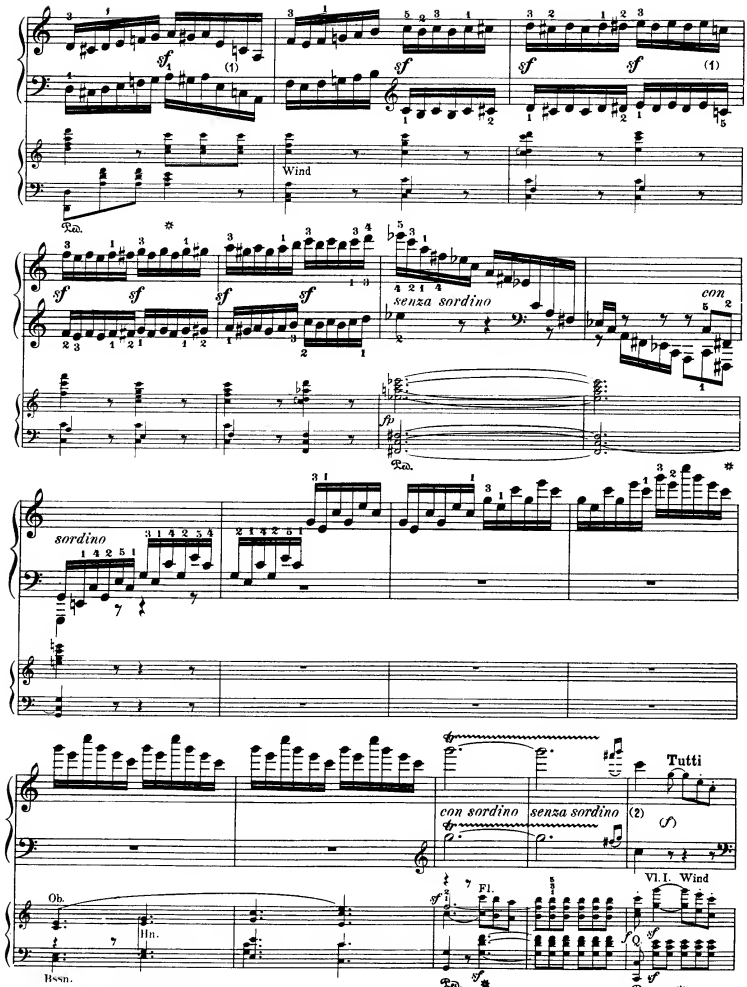

Q.
Tutti
Solo
Tutti
Solo
Tutti
Vl.I.
Cl.
Ob.
Solo
Tutti
Ob.
Cl.
Hn.
Fl.
Wind
tutti
Q. Timp.
cresc.
(stacc)



(1) The direction "*pp*" would appear to be anulled with the termination of the **Cadenza**. *Cf.* the orchestral accompaniment.



(1) A repeated # (instead of ♮), both in the Autograph and the Steiner edition, is rectified by the orchestral accompaniment.



(1) Steiner gives the ♯ here, too.

(2) The words "con sordino" and "senza sordino" seem to have been interchanged; or else a preceding "senza sordino" was omitted.

Solo

Tutti

Solo

Vl.

Bssn.

Ped.

Ob.

Ped.

Ob.

Hn.

tutti

Tutti

Tr.

Hn.

Tp.

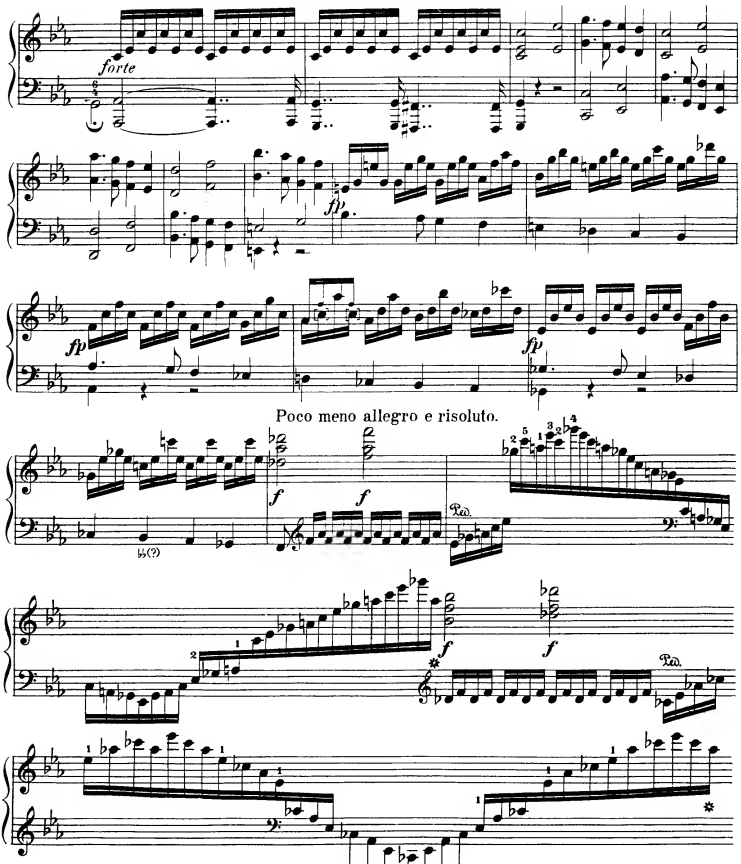
Ped.

(1) Facilitation:

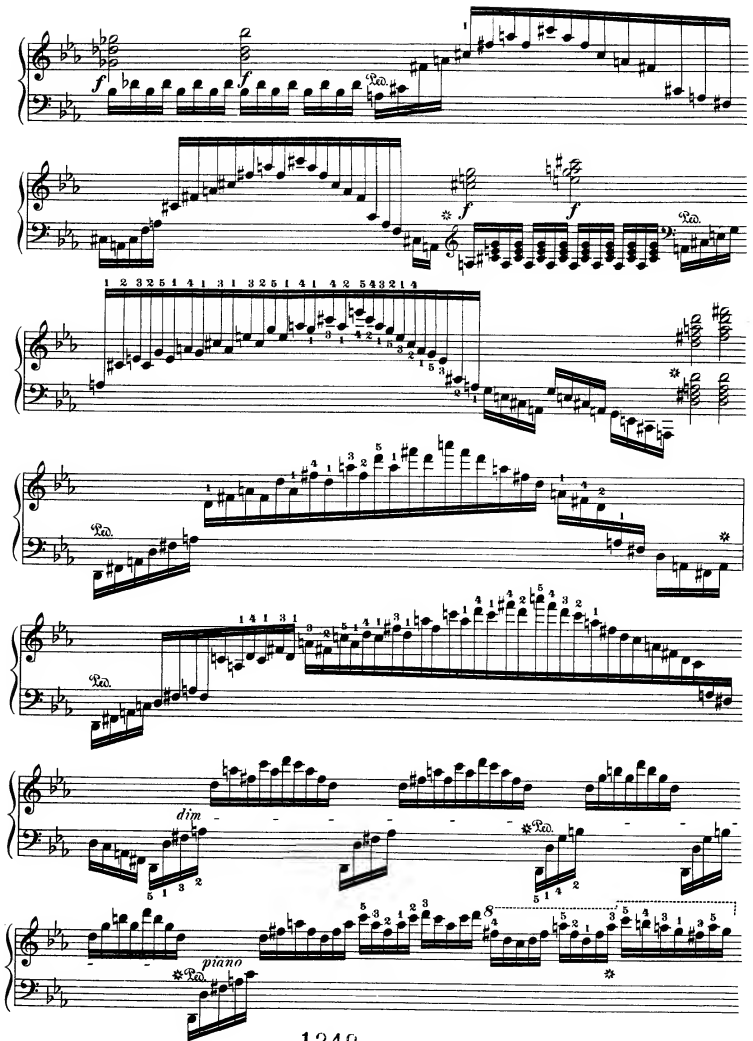
cresc.

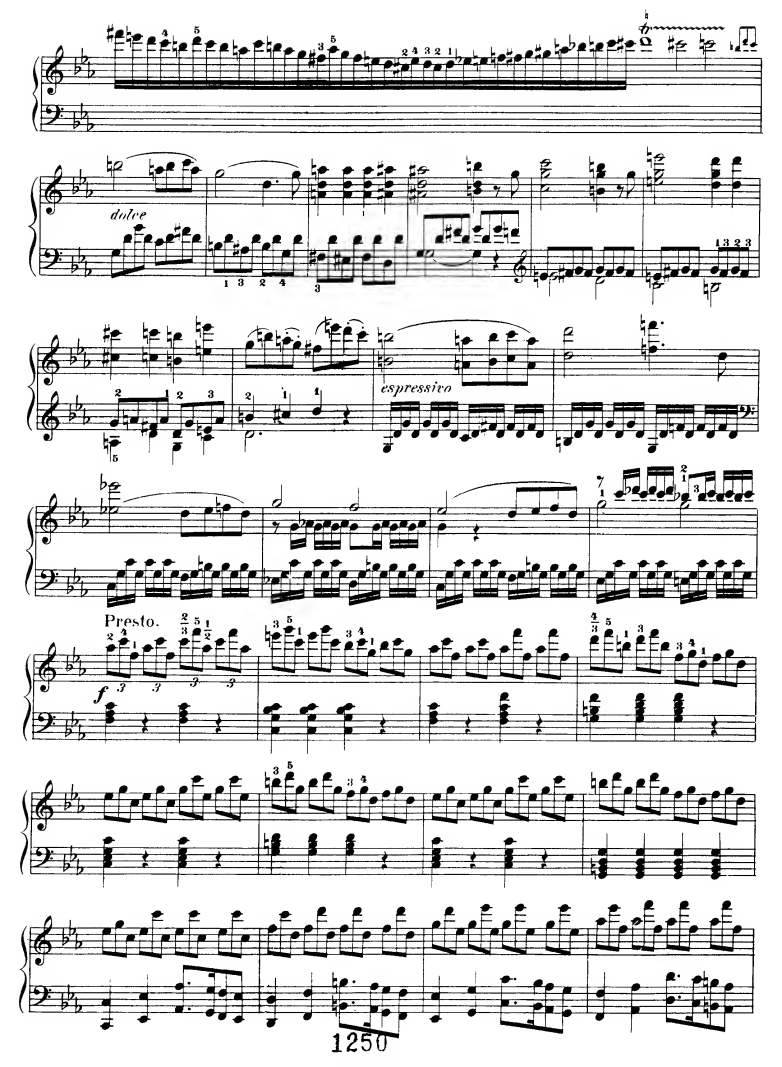
Appendix.

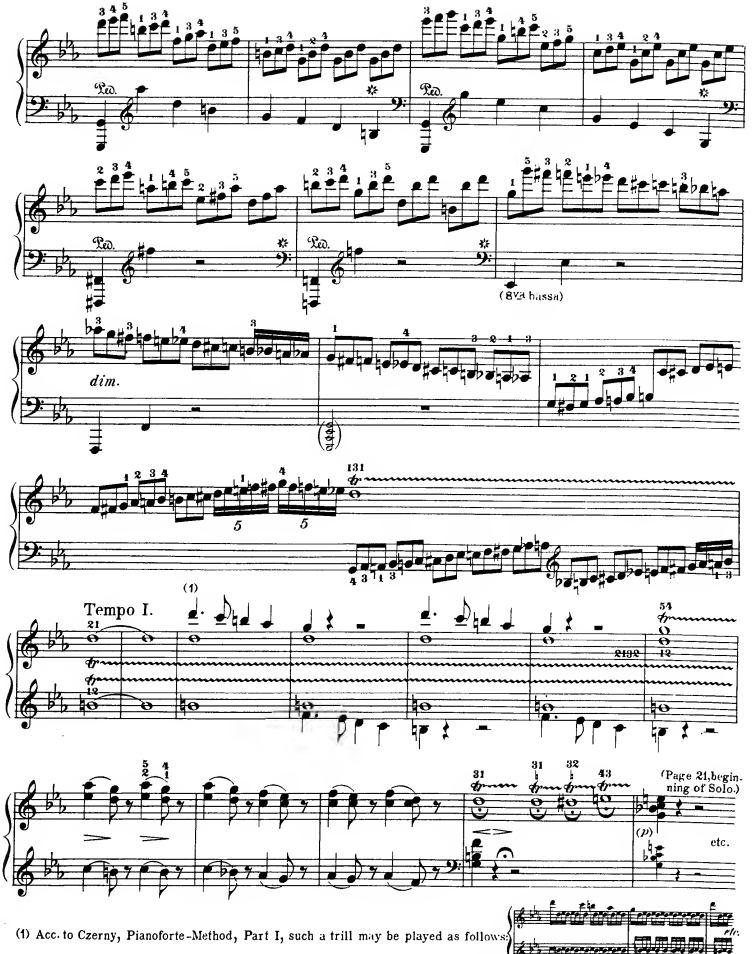
Cadenza to the First Movement.(1)



(1) This Cadenza was first published, as far as we know, by Breitkopf & Härtel in their Complete Edition of Beethoven's works, about 1861-63. Nottebohm's Thematic Catalogue of 1868 affords no information concerning the whereabouts of the Autograph; but says that the autographs of Beethoven's Cadenzas to his other Pianoforte-concertos are in the possession of Breitkopf & Härtel. — Among Fischhof's literary remains (Royal Library, Berlin) we find *copies* of Beethoven's Cadenzas to his original pianoforte-concertos only to the op. 15, 19 and 58.


f
Ped.
f
f
Ped.
Ped.
Ped.
dim
Ped.
piano
Ped.


dolce
espressivo
Presto.
f



(1) Acc. to Czerny, Pianoforte-Method, Part I, such a trill may be played as follows:

It appears, however, that Beethoven did not leave out trill-tones in this manner; this is shown by a manuscript elucidation of a trill in Sonata 53. (Given in Thayer's Chronological Catalogue, p. 53.)